The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 6, 1919

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A. L. ERLANGER TO BUILD 12 THEATRES

THREE TO BE IN NEW YORK

A. L. Erlanger early this week admitted that he is planning to build twelve new theatres throughout the United States. To that end he has completed arrangements with Marshall and Fox, architects of Chicago, who not only have been retained to draw the plans for each house, but will also supervise the construction work.

The theatres will be erected on a uniform basis, each house having the same style of architecture, the same color scheme and the same sort of decorations and furnishings. Each row of chairs will be far enough apart for people to pass in and out without disturbing others.

The twelve theatres are divided among five different cities throughout the country, as follows: Three in New York, three in Chicago, three in Philadelphia, two in Boston and one in Detroit.

Whether the new theatres in the various cities are all to be on the sites of old ones, or whether new sites have been acquired and just where these sites are located, Mr. Erlanger refused to state. However, he did state that the first new theatre to be erected would be on the site now occupied by the Forrest Theatre in Philadelphia, which will be demolished within a year to make room for the new house planned. Nor would Mr. Erlanger state the amount of capital that his future theatrical plans will entail, the policy that the new theatres will pursue, or whether any individual, group or corporation is behind him in his plan to build a number of theatres throughout the country.

Interest attaches to Mr. Erlanger's plans at this time by reason of the fact this is the first definite sort of announcement he has made with regard to his future theatrical activities since it became known that he is no longer engaging in joint theatrical enterprises with his erstwhile partner, Marc Klaw.

LOEW IN OIL DEAL

FORT WORTH, Tex., Aug. 2.—John W. Considine, the theatrical manager, has formed a new oil combine here in which, it is rumored, Marcus Loew, the vaudeville magnate, is largely interested. Considine is on his way to New York after purchasing 3,389 acres of the Ranger fields. Others associated with Considine are J. Martin, of San Francisco, Phil Chinn, George Wingfield, Sutro Brothers and several other well known financial men.

ACKERMAN TO PUT ON REVUE

SAN FRANCISCO, Cal., Aug. 2.—Irving Ackerman, of Ackerman and Harris, is back in town after a four weeks' stay in New York, where he contracted for a big revue to appear at the Casino in September.

SAYS ACTORS BEAT HIM

ATLANTIC CITY, Aug. 4—John Woodruff and Jesse Berkowitz, actors, and a nurse, Lois Gilbert, were arraigned before Magistrate Sontheimer here last week charged with assaulting Louis Middleman, a tailor. The latter alleged that he had been told by Lois Gilbert to come to her home if he wanted to collect a bill of $35. He declared that when he came to her apartment she struck him and then called the actors to assist her in doing him bodily damage.

In defense, it was alleged that Middleman, upon not receiving the payment of the $35, seized the nurse and attempted to choke her. She declared that the actors, who were lodgers, replied to her calls for assistance and administered the beating to Middleman.

RAISE "FOLLIES" ADMISSION

Flo Ziegfeld has raised the price of admission to the lower floor of the "Follies" at the New Amsterdam Theatre. On Monday of this week all orchestra seats were set at $3.50. Previous to this week only seats in the first ten rows were priced at $3.50, the remaining eight rows on the lower floor being set at $3 each.

The uniform $3.50 scale which Ziegfeld is now charging for orchestra seats is the highest price now being asked for seats to shows of that class at any theatre in this country. The price is exclusive of the war tax, which adds thirty-five cents to the cost.

DEMPSEY SIGNS FOR $15,000

CHICAGO, Ill., Aug. 1.—Jack Dempsey, the world's champion boxer, signed a contract at the Morrison Hotel, this city, last Wednesday, with Linnick and Jacoby, for fifteen weeks' consecutive work with a vaudeville show at $15,000 per week. He is to get the money in advance, each week.

Dempsey demanded the deposit of a $250,000 bond in the Greenbaum Bank to bind the contract, which is to commence Aug. 18. The deal was put over by Jones, Linnick and Schafer.

"THE ACQUITAL" GOING WEST

"The Acquital," the Cohan and Harris melodrama which opened at Atlantic City recently, will not come to New York early this season, as was originally intended. The show, after a few weeks on the road, will be sent to Chicago, where it will be opened for an indefinite run. At the conclusion of the Chicago engagement, the piece will be brought to New York. Lillian Tucker has left the cast and has been replaced by Ann Mason.

DEAD ACTOR COMES TO LIFE

SAN FRANCISCO, Aug. 2.—Carlton Chase, who has been touring India and has just returned to this city, surprised his many friends, who had thought him dead. A report to that effect had reached America, and his death was reported in the news.

ARRESTED FOR BURGLARY

SAN FRANCISCO, Cal., Aug. 3.—Fred Adams, appearing in "An American Ace," has been arrested here on complaint of C. R. Kingdom. He is charged with having entered the latter's room and stealing several articles of jewelry from his trunks. He is also under arrest for raising a thirty dollar check to eighty dollars.

MANAGERS AND ACTORS HOLD DISCUSSION AT SECRET MEETING

Representatives of A. E. A. Are Told That Managers Will Not Do Business with Wilson or Mountford and That Otherwise They Will Fight the Thing Out

A secret meeting was held in the office of Sam H. Harris on Monday afternoon between representatives of the producing managers' association and a selected group of members of the Actors' Equity Association to take up the matter of adjusting the existing differences between the two organizations. This is the first of a series of meetings which are to be held.

Sam Harris, William A. Brady, Arthur Hopkins, Morris Gest and John L. Golden, represented the managers' association, and on behalf of the actors' organization, Donald Brian, Bruce MacRae, vice-president of the A. E. A.; Frank Gillmore, Grant Stewart, Brandon Tynan, Charles Coburn, De Wolff Hopper and Howard Kyle were present. The latter was there upon the invitation of the managers.

The meeting is said to have been an informal one, and the managers discussed the situation fully with their visitors. They informed them that they were willing to do business with the Actors' Equity, but under no circumstances would they do business with Francis Wilson, president of the A. E. A., or with the association as long as Harry Mountford was in any way associated with it. They informed the callers that the organization must disentangle itself from the A. A. A. A. Not that they objected to labor in any way, as they had gotten along with labor organizations, having had no trouble whatever with them in their theatres, but if they were to do business with them the A. E. A. might invoke the "closed shop" rule, and in that way keep from the theatrical field a good deal of talent which would otherwise find ingress into the profession.

They informed the callers that they did not approve of the tactics employed in calling "mob" meetings such as were held at the Morrison Hotel, Chicago, on Sunday night, and in the Hotel Astor last week.

The managers then said that if the A. E. A. would come to the terms they requested they would gladly discuss the situation with them and make a five-year contract with the organization which would be iron-clad and that if any member of the association broke it they would forfeit a bond of $10,000. The actors were also told that the managers would pay them pro-ratio per performance based on their present earning capacity. Should an actor get $100 a week at present for eight performances they would pay $12.50 a performance, and in case he played a Sunday or holiday matinee he would get paid in accordance.

It was also suggested to the actors that their constitution and by-laws provided that at any time twenty members in good standing could request a special general meeting for the purpose of transacting any imperative business. They were told that this matter was of considerable importance and that it would warrant the calling of a special general meeting, at which to bring to the attention of the members the situation as it existed with respect to the managers' attitude, and if the majority of the members were then willing to have the managers treat with the organization, minus Wilson, and renounce their affiliation with the A. A. A. A. they would be glad to immediately confer and draw up a new contract.

The visitors said that they would take the managers' views under advisement and confer with them again later.

But, even though the managers were conferring with the few selected and representative members of the A. E. A., in an informal way it was learned that activities were being directed toward the establishment of a new organization in opposition to the A. E. A., and that during the past few days more than 500 applicants had applied for membership in the Actors' Co-Operative Association, which they contemplate as the new rival organization. It was also reported that George M. Cohan had obtained a three-year lease on a floor in the premises at 160 West Forty-fifth street, where the new club rooms of the organization would be located.

Sam Harris, when asked, stated that he knew nothing of the lease of the premises for a club room, but was later seen hovering about the premises with Morris Gest, making inquiries about the building and the work being done there.

Another step the managers made on Monday was to appoint William A. Oviatt, manager of the Century Theatre, to a position similar to the one Pat Casey holds with the Vaudeville Managers' Protective Association. Oviatt will assume this position in addition to his century job and receive a salary of $100 a week for the extra work.

It is likely that Oviatt will have a hand in the formulation of the plans for the new actors' organization. It is planned that the new organization will be a fraternity for actors only. No player save one who has actually been engaged on the stage will be accepted. The same rule will be applied also to actresses who desire admission.

One of those who is in back of the new organization said that either Henry Miller or John Drew would be placed as temporary chairman of the society until regular elections could be held. It is figured that the names of these two representative actors would carry much prestige among the rank and file of the actors.

Mr. Miller recently resigned from the Actors' Equity Association, and it is said that Drew did likewise. However, members of his family deny this. Howard Kyle, who was reported as being one of the prime movers in the new organization, stated that as yet he had not taken any such steps, as he was still a member of the equity organization. He stated that unless the few leaders now in control of the Equity tender their resignation without delay the majority of the leading actors and actresses who compose its members are prepared to institute proceedings which

(*Continued on pages 8 and 34.*)

COMMUNITY SERVICE STARTING NEIGHBORHOOD THEATRE CHAIN

With Amsterdam and Central Opera Houses in Manhattan, Others, to the Number of 100, Will Be Established in Other Cities—War Camp Service Backing Idea at Present

Five theatres in Greater New York and one hundred in the leading cities of the United States, is the program outlined by the War Camp Community Service and the Community Service, beginning in September. The houses in Manhattan will be the Amsterdam Opera House, now in operation; the Central Opera House, East Sixty-seventh street, and a negro theatre in the One Hundred and Thirty-fifth street section. In The Bronx, a house will be opened in the One Hundred and Forty-ninth street neighborhood and one in Brooklyn. One or two theatres in all of the larger cities throughout the country will also be operated.

According to Marius McGuffey, who is at the head of the entertainment department of the War Camp Community Service, these places will be known as theatre clubs. All of the entertainments to be supplied in these places will be under the direction and supervision of the most capable and experienced professional stage directors and producers. At the present time, he has associated with him in this respect William G. Stewart, stage director at the Hippodrome, who produced the Gilbert and Sullivan opera "Pinafore," that was presented at the Amsterdam Opera House last week with a cast of 300, including both professional and amateur performers. Francis Tyler, the light opera stage producer and director, is another aid, as is Wells Watson Ginn, a stock and motion picture producer and director. David Bispham is also associated with the project.

In addition to these men, a score of prominent performers and producers have signified their willingness to place their services at the disposal of McGuffey.

Under the auspices of the War Camp Community Service, the project will be continued until January 1, 1920, when the Community Service will take it in hand and carry on the work.

At the present time, the entertainment is given to service men in uniform, ex-service men and their friends. However, in the future, after the army has been demobilized, the organization will cater to the "communities" in which their theatre clubs are located and afford those who desire all of the benefits of their theatre clubs.

As Mr. McGuffey outlines the project, operas, light operas, musical comedies, dramatic and vaudeville shows will be presented. The talent to be used will be professional and volunteer entertainers. The latter will be afforded the opportunity of receiving training in their chosen branch of theatricals. Classes will be held each evening and, after each performer has been sufficiently trained and rehearsed, he will be given his opportunity to appear at the community performances.

Another opportunity that will be a feature of the plan of operation of the theatre clubs with respect to the style of show presented, will be the production and breaking in of musical shows and dramatic offerings written by authors whose work has not been given a hearing or showing by producing managers. All of the script these authors have will be submitted to McGuffey and, if it warrants presentation, he will organize a company of professional and amateur talent for its presentation. He figures that, in this way, a great many unknown authors will be given an opportunity to have their plays and productions brought to the attention of large producers. A number of the foremost producers in New York have signified their willingness to co-operate with McGuffey in this respect.

For this purpose, there are, at present, each evening, rehearsing at the Amsterdam Opera House, more than 500 aspirants to the stage and, from this number, the members of the casts to present the plays chosen will be selected. The Community Service will also present standard plays, many of them to be chosen from the library of recent productions.

Should a production be unusually successful in the Greater New York district, the members will be afforded an opportunity of presenting it in other cities on the community circuit. For these productions, specially adapted producers will be sent on from New York, with a few professional artists who will assume the principal roles in the piece. The balance of the cast will, of course, be made up from the members of the local stock company.

Then, another project which will become an institution with the Community Service will be the staging of spectacles and pageants. These are to be presented four or five times during the year in each city and their type is to be similar. For these from 350 to 1,000 people are to be used.

To properly stage and produce the various offerings, a big scenic studio will be put into operation where all the scenic and lighting effects and properties will be assembled. All of the productions are to be made in duplicate and triplicate, and should there be a desire in any of the cities to produce a play or opera at the same time it is produced in another place they will have the identical mechanical and property equipment forwarded to them. From this production shop all of the mechanical necessities will be forthcoming and shipped with quick dispatch. After their use, they will be returned, touched up and placed in stock until needed again.

A costume shop will also be established with several professional stage costumers in charge of the designing and manufacture of wardrobe. This shop will open toward the end of August, and it is intended that the warrobe for a dozen productions be started on at once.

Until January 1, the appropriation for the establishment and conducting of these places will be made by the War Camp Community Service, but when that organization ceases its financial responsibility, the Community Service will take up the financial obligations. All of the theatres that are to be used will be obtained at a yearly rental, under a leasing plan.

Each building or "theatre club" will have, besides the theatre auditorium, rehearsal rooms, athletic equipment and gymnasiums, writing rooms, a library and a canteen. These features will all be distinctive and separate from the theatre project.

EX-SOLDIERS TO HAVE WEEKLY

"The Home Sector" is the name of a new weekly magazine that will be launched early in September. It will cater editorially to "the new civilian," that is, to ex-soldiers, sailors and marines. The magazine, which will be published by the Ridgway Company, is to be edited by Harold W. Ross, who was editor of "The Stars and Stripes," the newspaper of the A. E. F. His staff will consist of those who were associated with him overseas and will include Alexander Woollcott, the theatrical critic; Wally, the cartoonist; J. T. Winterich, Steward Emery, and others.

MAY YOHE ENTERING FILMS

LOS ANGELES, Cal., Aug. 4.—May Yohe, the former Lady Francis Hope, now the wife of Captain Andy Smuts, formerly of South Africa, has signed with one of the large local picture concerns to star in a big motion picture production.

JIMMY LESTER LOCKED UP

Jimmy Lester, otherwise known as Joseph Lionel Lozier, a stage director and producer of vaudeville acts, was locked up in the Raymond Street jail, Brooklyn, last week, by the sheriff, on the order of Supreme Court Justice Aspinall, of Brooklyn. This step was taken upon the plea of his wife that he was about to leave the country and she would be destitute.

In the application filed with the court, the wife said that everything was pleasant between herself and her husband until a year ago, when he left for England. When he came back in April, however, she charged that he brought a strange woman with him who received all his attention, he even refusing to return to his home, the wife alleged. When she refused to get a divorce he said he would go to England again with the woman, the wife alleges, and, when he actually secured his passports, she appealed to the courts for protection.

After being locked up, Lester communicated with his attorney, Harry Saks Hechheimer, and bail was placed at $1,000.

AL FIELD'S OPENS STRONG

MANSFIELD, Ohio, Aug. 2.—Al G. Field's new minstrel show opened to big business here and is in many respects better than the company's offerings of previous years. The show could be classed as a musical comedy within a minstrel atmosphere. The biggest feature in the production is a burlesque operatic afterpiece entitled, "Scrambled Opera, While You Wait," with a trio of comedians, Billy Beard, Lasses White and Johnny Healy carrying off the principal honors.

The comedy part of the program is replete with hits at the events of the day, and a caricature on present-day prohibition is a big mirth-provoker. Others in the cast are: Ed Ewald, Jimmy Cooper, Doran Brothers, Henri Neiser, Sam Mouffer, Jack Richards, Elton Crepeau, Billy Church, Pat Rogers, Lloyd Gilber and Don Palmer.

SET "COME ALONG" OPENING

"Come Along," which will play the K. and E. houses for thirty weeks under the direction of Herman A. Moss will open at Easton, Pa., on Aug. 18. Included in the cast, in addition to Harry Bulger, who has the lead, are Eulalie Jensen, Carrie Perkins, Georgette du Parque, Olga Brooks, Captain M. H. Riggs, Dan Dawson, Dan McNeil, John Neff, Gaillen Bogue, Sid Meyer and Edward Mallon.

DOROTHY HIRSCH BREAKS ANKLE

Dorothy Hirsch, manager of the vaudeville department of *The Morning Telegraph*, slipped and fell while stepping from the pavement to the sidewalk in front of the Claridge last week and broke her ankle. Picked up by friends, she was taken to the Polyclinic Hospital, where the injured limb was placed in a plaster cast and she was removed to her home. There she has been confined to her bed ever since.

FINAL GOULD DECREE ISSUED

The final decree in the divorce trouble of Flo Lewis and Jay Gould was issued last week when Harry S. Hechheimer obtained from the Supreme Court a final decree for Miss Lewis, his client. She got the custody of the two children. Both she and Gould, however, will be together in Herman Timberg's act, "Chicken Chow Mein."

ESTABLISH A RECORD

The company playing "Up in Mabel's Room" at the Eltinge is called the ideal organization of the Woods office, not a member of the cast having lodged a complaint or having had to be "called" for anything since the piece opened several months ago.

SUED FOR DIVORCE

Felix W. Bernhardt, of the vaudeville team of Bernhardt and Duffy, was sued last week for divorce on the grounds of desertion by Geraldine C. Bernhardt. The action was begun in Ohio and Bernhardt is putting in an answer through Harry Saks Hechheimer.

GERMANS GETTING BUSY

That four separate groups of German individuals are planning to present opera and plays in their native tongue during the coming season in various theatres throughout the city, became known early this week.

Grete Meyer, the German actress who, before this country entered the war, was one of the featured players in the Irving Place Theatre Stock Company, has, it is reported, leased Daly's Theatre, on Broadway near Thirtieth street, where she plans to open early next Fall, presenting a repertoire of plays in German. Her tenancy depends on the removal of a violation against the building which has been filed by the Building Department.

Another group, consisting of Christian Rub, Hans Unterkircher, Ernest Marlow and Rudolph Eybisch, all of whom were formerly connected with the Irving Place Theatre Stock Company, has practically completed negotiations with the present Jewish management of the Irving to take over that house, beginning next month, for a season of plays in the German language. The plan is for the German players to use the Irving during the first three or four days each week, the Yiddish players using it the last three days in the week.

Rudolph Christians and Dr. Otto Winter, both of whom have been associated with the Irving Place Theatre in the days before the war, the former as director and the latter as business manager, are looking for a theatre in which they plan to present dramatic plays in German during the coming season. They, it became known last week, have been negotiating for the Lexington Theatre. This house cannot be rented at this time because it has already been rented to a corporation organized for the purpose of presenting grand opera in German there during the coming season.

This corporation is known as the Star Opera Company, and the principal organizers are Christian Rebhan, said to be the owner of a lunch room at 646 Sixth avenue, and Otto Goritz, former principal in the Metropolitan Opera Company. Their season of grand opera in German is scheduled to begin some time next month, and, already, they have deposited $1,500 with George Grundy, lessee of the Lexington Theatre, as an earnest of their intention to go through with their plans. They are also selling stock at $25 a share in the corporation organized to present grand opera at the Lexington.

It is quite probable that the Shuberts will be the first American producers to present a new play from the German, for they are reported to have commissioned Gustave Amberg, builder of the Irving Place Theatre, who sailed for Germany about two weeks ago, to acquire German and Austrian plays for them. Amberg is scheduled to return from Germany early next Fall.

"TAKE IT FROM ME" REOPENS

ATLANTIC CITY, July 31.—"Take It from Me," the Joe Gaites show which was seen last spring at the Forty-fourth Street Theatre, New York, opened here this week at the Globe, and has been well received. There have been several changes made in the cast since the show moved from New York, the most notable one being that of Zoe Barnett's replacing Vera Michaelena in the leading role. The rest of the cast is as follows: Fred Hildebrand, Douglas Leavitt, the Gardiner Trio, Arline, Helen and Edgar, James Dyrenforth, Ruth Mary Lockwood, William Balfour and Alice Hills.

WILL KING OPENS NEW REVIEW

SAN FRANCISCO, Aug. 1.—Will King opened in his new review, "Sweet Patootie" here last Sunday at the Casino, with the following cast: Will King, Lew Dunbar, Reece Gardner, Arthur Van Slyke, Jack Wise, Harry Davis, Claire Starr, Vera Ransdale, Honora Hamilton and Addie Beer.

The vaudeville portion of the show consists of Toy Ling Foo, Monsieur Boila and Company, Jones and Johnson, Three Spanish Goldinis, Marshall and Engel and Talbert and Fisher.

MARGOLIES TO BUILD FIVE NEW THEATRES IN MANHATTAN

Shuberts Have First Call on All, Arthur Hammerstein and Oliver Morosco Being Reported as Two Aides Who Want Houses

Edward Margolies, who has built more than $10,000,000 worth of theatres for the Shuberts during the last six years, will begin operations within the next three months on five new theatres in Manhattan, each of which the Shuberts will have the first chance of leasing, that being the arrangement under which Margolies works with the Shuberts. He chooses the sites, acquires the property in his name, builds the theatre, and then turns it over to them if they see fit to take it, or else leases it to somebody else if the Shuberts don't deem the house useful for their purposes.

At the southeast corner of St. Nicholas Avenue and 170th Street, Margolies will build a 1,500-seat theatre, which the Shuberts have already agreed to take over, adding it to their Subway Circuit. The site has a frontage of 125 feet on St. Nicholas Avenue and is 100 feet deep.

From the Knight Estate, Margolies recently acquired the property at 211-227 West Forty-ninth Street, adjoining the Brill Brothers' store, which he took under a twenty-one year lease, with four renewal periods after the expiration of the initial term. This site, which is now occupied by rooming houses of the red and brownstone type, is 125 by 100. The matter of this lease is now in the Supreme Court, where an application has been made on behalf of some of the heirs, who are minors, for permission to consummate the deal. This is purely a perfunctory matter under the law, permission being granted by the court unless it clearly appears that those acting for the minor heirs are doing something foolhardy or unreasonable. And just as soon as the Supreme Court gives its approval to the deal, Margolies will begin building operations.

Two weeks ago, Margolies acquired from the Astor Estate, property at 227 to 239 West Forty-fifth Street, adjoining the Morosco Theatre, and the abutting property on West Forty-sixth Street. Title to this property will be taken by Margolies on the 18th of this month, and within sixty days after he takes title he will begin demolishing the houses there to make room for three theatres which he will build on the adjoining sites. On the Forty-fifth Street site he will build a 1,700-seat house; on the Forty-sixth Street site he will build two theatres, one to contain 1,500 seats and the other 1,000 seats.

At least two of these three theatres will probably be sub-leased by the Shuberts, Oliver Morosco and Arthur Hammerstein being mentioned as the sub-lessees. These two producers are now booking through the Shuberts and one of the conditions of sub-leasing a theatre from the Shuberts is that the sub-lessee must book through the Shuberts, and should he have no show to book, the Shuberts themselves are to have first choice on the house with one of their own productions, of which they are planning a great number.

"SUNRISE" GOES OVER

ASBURY PARK, N. J., Aug. 2.—Smith and Golden have a real hit in "Sunrise," a new "home life" play by Pearl Franklin and Elia Peattie. The play is built around the life of some southern mountain folks, and tells of their loves, hates, feuds and religious beliefs. A "shouting preacher" is one of the principal characters and a fiery mountain maid is heroine of the piece.

Smith and Golden tried this play out last year, but found it unsatisfactory. So they had it revised, restaged and recast, and the result is a hit. The play is headed for Broadway.

The cast includes Alphonz Ethier, Benjamin Kauser, Wilson Day, Charles Althoff, Charles McDonald, Leila Bennett, Sylvia Field, Marion Kerby, Wm. H. Pos, Guy Nichols, John Talbert, Blanche Talbert, Chester Morris, Horace James, Eva Dennison, Marie L. Day.

FRAZEE SUED FOR PRINTING

Two judgments, one for $462.65 and the other for $365.70, were recovered last week against H. H. Frazee in the Third District Municipal Court. The actions were brought by Leonora Malbin, as assignee of the Tooker Printing Company Through her attorney, Herman Kahn, she claimed that Frazee failed to pay for printing matter he ordered during 1915 and 1916 for "A Full House" and "A Pair of Queens," which he produced during the years mentioned.

BUSINESS ON COAST GOOD

SAN FRANCISCO, Cal., Aug. 4.—The two big houses here have both been doing such a record breaking business with their present attractions that, in each case, the run has been extended. At the Columbia Theatre "Moliere," with Henry Miller and Blanche Bates as co-stars, has been retained for three weeks more and possibly a fourth, while "Tea for Three," at the Curran Theatre, will play two weeks more than was originally contemplated.

ACTORS "PINCHED" IN CRAP GAME

"Come on, you Lonely Romeo. Come on! Keep stepping! What's the matter, ain't you ever comin'?"

Then, slam bang! and five husky cops smashed in the doors at 162 West Fifty-sixth street to see who "Lonely Romeo" was.

He was just a pair of purple colored dice which had not responded, for the police picked up a nice wad of money, as well as about forty prisoners, among whom were included a good many actors.

According to the police, they had been listening at door cracks to the pleas of the players in a crap game.

Some of the sounds besides "Lonely Romeo" heard were: "Oh, you Scandals of 1919, you sure have made a scandal for me. I'm just clean, that's all." "For the sake of Harriet, break or she will break my neck. Come on, you eight." Then the police started their dirty work.

In so doing they coralled Willie Solar, twenty-nine years old, of 105 West Forty-third street, actor with "A Lonely Romeo"; Sam Ward, thirty-one, actor of 242 West Fifty-second street; Robert Higgins, actor, Hotel Pennsylvania; Maurice Small, actor, 1971 Maple avenue, Bronx; Benj. Ryan, thirty-two years, 601 West One One Hundred and Eighty-fourth street, actor, of the vaudeville team of Ryan and Lee; Bert Hanlon, twenty-nine years old, 148 West One Hundred and Seventeenth street, actor with George White's "Scandels of 1919"; Sam Le Traunik, thirty-two years old, 149 West Forty-ninth street, vaudeville actor; Frank Goldie, actor, twenty-six years old, of 116 West Forty-fifth street; Irving Freedman, twenty-six years old, salesman, 245 West Fifty-first street; Harry Edmunds, twenty-two years old, actor, 342 West One Hundred and Sixteenth street; Joseph Taylor, actor, 248 West Forty-sixth street; Frank Conway, actor, 107 West One Hundred and Ninth street; Frank Saidi, actor, 350 West Thirty-ninth street, Sam Schwartz, thirty-one years old, actor, 319 West Forty-eighth street, and Harry Cohen, actor of 172 West Thirty-eighth street, as well as a score of tile layers, salesmen, steamfitters, laborers chauffeurs and newsboys.

The prisoners were all taken to the West Forty-seventh Street Police Station, where they were booked early Sunday morning. They were compelled to remain in the clutches of the police until court time in the morning, when they were arraigned before Magistrate Tobias, in the West 54th Street Police Court, and discharged.

BRUNTON SUES ZIEGFELD

Flo Ziegfeld is being sued by John Brunton, manufacturer of stage properties. The suit is now pending in the Third District Municipal Court, where Brunton is seeking to recover $154.15 which, he claims, is due him for materials provided for "Pigeon Post," the play which Ziegfeld unsuccessfully produced last season.

Ziegfeld, through his attorneys, Dittenhoefer and Fishel, has filed a counter-claim against Brunton in which he sets forth that the latter is indebted to him to the extent of $8,300. He claims that in January, 1918, he stored $15,000 worth of costumes, scenery and other property in Brunton's place at 226 West Forty-first street. When the property was returned to him, he found a lot of stuff missing, he alleges, among it being two miniature paintings of his wife, Billie Burke, and a number of costumes.

Ziegfeld, therefore, asks the court to decree that he is entitled to his counter-claim against Brunton and for a judgment of $1,000, which amount is the limit that may be allowed as a judgment in the Municipal Court. For the balance, Ziegfeld would have to sue in the Supreme Court.

SHUBERTS HAVE "THE TRICKSTERS"

The Shuberts, through Sanger and Jordon, last week acquired the producing rights to a new play written by Frederic Arnold Kummer called "The Trickstress," a modern drama in three acts. They plan to produce the play some time in October. Kummer, who lives in Baltimore, Md., spent several days here last week.

"ONE-A-MINUTE" LOOKS FAIR

WASHINGTON, July 30.—Fred Jackson, author of "The Naughty Wife," "The Velvet Lady," and "La, La, Lucille," launched his newest play, "One-A-Minute," here this week at the Shubert Garrick. He presented his play through the Garrick Players' stock company. George P. Marshall and L. M. Bell, backing the Garrick enterprise, are said to be interested.

Jackson has, apparently, stretched the limits of even so liberal a medium as farce in drawing several of the characters in his new play, which sets forth the story of a youngster who, failing in law, saved the drug-store business of a girl playmate by inventing a patent medicine which met with instantaneous success and enabled him and the girl to successfully buck the drug-store trust that was trying to run them out of business.

The effect of the remedy, "Knight's 99," is magical. It cures all they try it on. Some splendid comedy opportunities are thus created and were this the sole test of the vehicle, it might be said to be a hit. The first act, however, is interminably long and will have to have nearly forty-five minutes cut from it. The second act is smashing in its motivation and climax. The romantic possibilities, only latent in their present form, will have to be developed.

Lynne Overmann, scheduled for a role in a forthcoming musical show and one of the luminaries of the present Garrick stock galaxy, had the leading role, with Eileen Wilson in the chief feminine part. Mrs. Jacques Martin scored in an extremely overdrawn character and a number of lesser players appear to great advantage.

By the end of the present week, it is believed Jackson will be able to definitely ascertain just whether or not he has a success. The reception accorded the piece was excellent, considering the heat.

ARRESTED AS SHOPLIFTER

SAN FRANCISCO, Cal., Aug. 2.—Mrs. Ella Greene, who claims to be a Hungarian actress, has been arrested by operatives of one of the big Broadway stores here, for shoplifting. She had $9 worth of goods concealed about her person.

LOUISE LEIGH
With George White's "Scandals of 1919"

STAGE HANDS FORM SOCIAL CLUB FOR MEN ON ROAD

Establish Quarters on Eighth Avenue for the Theatrical Road Men's Association—Organization Already Has 200 Members and Expects 1,000 Within Year—Dues $10 Per Year

After seven unsuccessful attempts to organize, extending over a period of fifteen years, members of the I. A. T. S. E. and M. P. O. of the United States and Canada, have organized a social club, which was legally incorporated last week and is now occupying quarters in the building at 676 Eighth avenue. It is called the Theatrical Road Men's Association. The members of the so-called Stage Hands Union, eligible as members in the new organization, are only such as are in good standing in the union. The new organization is designed to serve merely as a sort of social adjunct of the union.

The new club has a membership totaling 200, each of whom pays $10 a year dues. With approximately $380 in the treasury, $10 from each of the thirty-eight original members, the organization last May engaged and furnished the quarters which they are at present occupying.

The following members have been elected to serve as officers for one year from last July 2: Barney Brill president; Dan Carey, vice-president; Abe Cowan, secretary and treasurer. The trustees are Con Hitzert, Fred Thomas and Ford Record. The house committee consists of the following: Joe Lother, Dan Carey, Abe Cowan and J. E. Ferguson. The sergeants-at-arms are Arthur Digman and Frank Croce.

Abe Cowan, one of the club's organizers, an electrician employed with "Oh, What a Girl" show, at the Shubert Theatre, stated last week that he expects to see the club's membership increase to at least 1,000 within a year. He explained that there are about 3,000 road men throughout this country and Canada who are members of the Stage Hands Union and, of this number, he expects at least one-third to join the new social organization.

It was further explained that the advantages road men will derive from the Theatrical Road Men's Association are: They will have a permanent gathering place here, a definite place at which mail may be received, and, should the members be unable to pay their dues in the union, as the result of sickness or lack of employment, this new organization will advance money to them for that purpose.

DEFENDS THEATRE PATRONS

SAN FRANCISCO, Aug. 4.—Sam Blythe, who last week made a statement to a local newspaper to the effect that since the advent of prohibition, the people, having less alcohol within them, would turn from girl shows to the lofty drama, has received a reply from Henry Miller, now playing an engagement in this city.

Miller's statement in the columns of the same sheet gives vent to the expression that the demand for salacious shows is not an alcoholic demand, but a natural one.

"Here, at least, is one thing for which booze is not responsible," thinks Miller, who says that the "discriminating minority" will now have more time to turn to the theatre and demand better plays.

Miller remarked that a very minute fraction of one per cent of the people visiting theatres do so while under the influence of intoxicating beverages, according to his observations.

CAN'T STOP "CIVILIAN CLOTHES"

LOS ANGELES, Aug. 4. — "Civilian Clothes," the Oliver Morosco piece which opened here five weeks ago, and which Morosco is rehearsing for a Broadway presentation in New York, and originally put on for a run of one week only has been doing such good business that it has been held over from week to week. The play is playing to capacity business constantly.

Clyde Fillmore plays the leading role, which he took when Morosco called Thurston Hall to New York to originate the character there. The leading lady is Eleanor Woodruff and the rest of the cast includes Harlan Tucker, Alfred Whitman, Roscoe Karns, Lillian Elliott, Dora May Howe, Joseph Eggenton, Eloise Clement, James Corrigan, and Harry Duffield.

DROP SUNDAY PERFORMANCES

SAN FRANCISCO, Aug. 4.—Henry Miller and Blanche Bates, playing an engagement in "Moliere" here at the Columbia are not giving any Sunday performances, a custom which is common on the coast and followed by practically every manager.

JOLSON WANTED AN INTEREST

Al Jolson attended the premiere of "The Golden Age" in Atlantic City last week, and was so impressed with it that he offered George C. Tyler $25,000 in cash for a one-third interest.

MAC GREGOR SIGNS UP NEWMAN

Alfred Newman, the 18-year-old pianist, composer and musical director, was last week placed under a two-year contract by Edgar MacGregor, the producer.

MacGregor, with the consent of Victor Herbert, plans to appoint young Newman musical director of the musical adaptation of "The Road to Yesterday," musicalized by Anne Caldwell and Victor Herbert, and which will be called "The Dream Girl" when it is presented here by MacGregor in association with A. L. Erlanger.

Newman, until three weeks ago, was musical director of the "Sunshine" show, running at present in Chicago. Before joining that show he wielded the baton with May Irwin's "Water's Fine—" show. Before that he played the piano in vaudeville, appearing with several headline acts, including Grace La Rue, Lois Josephine, Tyler Brooke and Joan Sawyer.

Newman is considered the youngest musical director in America. His playing has been praised by many of the best musical critics in America.

SUES FOR $75,000

The Interborough Rapid Transit Company has been sued for $75,000 by the William T. Keough Amusement Company for alleged damaged to the National Theatre Building on Bergen and Westchester avenues. It is claimed that $20,000 damages and $50,000 in depreciation of the property resulted from the erection of the elevated structure on Westchester avenue.

A permanent injunction is also demanded, it being alleged that the Interborough when it constructed and maintained the present structure, violated the law. The amusement company recovered damages a few months ago when Gerard street, on the south side of the building, was closed.

KELLY SUES FOR DIVORCE

SAN FRANCISCO, Cal., Aug. 3.—Chester Kelly is suing Myrtle Dingwell, a musical comedy actress, for divorce, claiming desertion. He alleged she left him to appear as leading lady for the Banvard Musical Comedy company now touring the Orient.

CARTER GOING TO ORIENT

SAN FRANCISCO, Cal., Aug. 4.—Carter, the magician, who is booked for an Oriental tour, is filling in time by replacing vaudeville shows here and in Oakland.

MULLER ENTERTAINS SCRIBES

The "Forty Thieves," as Ben Atwell described them, or otherwise, the theatrical newspapermen and press agents of the Broadway theatres, were entertained at an informal dinner given by the J. P. Muller organization at Murrays last Wednesday evening. The reason for the affair is perhaps best expressed by Muller himself, when he said:

"I do not know of any particular reason why I invited you boys, outside of the fact that I bought $12 worth of new furniture for my offices and thought it should be 'wetted.'" It was.

The affair was a sort of reunion of the boys of the street, and hardly a more representative group of members of "our set" have ever been brought together for any such occasion. Frank Hughes was on hand to welcome all as they arrived, and other members of the agency assisted him and J. P. entertained until dinner was served.

After the boys had broken bread, Arthur Ryan, acting as "pestmaster" called for a few words from Ben Atwell, Wells Hawkes, Charles Emerson Cooke, Edward Earl and the "Boss." The speeches were all of the short variety and seemed to meet with the approbation of the "mob."

However, the boys were interested in entertainment, and they called upon Hughes to "trot forth" his talent. Gilda Gray, of the "Scandels of 1919," was called upon to open the show. She was somewhat handicapped by her introduction, but overcame this quickly and "shimmied" her way into favor quickly. Frieda Leonard, of the same organization, sang a number of "blue" selections typical of the old San Francisco cabarets and put them over with a "punch" that impressed all.

Marcelle Johnson, a concert singer who appeared through the courtesy of Ben Atwell, scored the success of the evening with her rendition of classical songs.

Frankie James, of "Peek-a-Boo" had the way paved for her by her predecessors on the program, and scored a big hit.

"Bee" Palmer, who needed a little coaxing on the part of Carroll Pearce and Freddie Schader "cut loose" and gave the boys her conception of the "shimmy." The crowd seemed to like it, for they insisted on more and more.

Through the courtesy of the B. F. Keith offices, Al. Shayne, Henry Lewis, Ryan and Healy and Lew Lockett added to the entertainment.

The menu gave prominent display to a sketch by Harry Hershfield, featuring his pen-child Abe Kabibble. Below the drawing was this notice.

"J. P. Muller and Company present for the first time in any restaurant, an annihilative, gastronomical concoction, "The Evening Blowout," a drama of culinary criminology for the inner man, in ten courses, with a typical Murrayesco cast.

"Lighting effects by Edison and Company. Knives, forks and spoons from Gorham. The management will not be responsible for the loss of hat checks or advertising space. Patrons expecting telephone calls should have their 'phone connections removed."

Each item on the menu itself, which was described as "plate matter" carried with it a catch-line taken from advertising verbage.

As the boys were departing each was the recipient of a novel and useful souvenir, presented to them by Frank Hughes.

GET ROUTE ON SUN CIRCUIT

Solly's Shaw's Tip Top Girls, who closed at the Putnam Theatre, Brooklyn, recently, have been routed over the Gus Sun Circuit, opening early in September. The musical comedy has been elaborately staged, carrying special settings and wardrobe. Edward Cantor and Bert Samuels are the featured performers.

OLLIE MACK TO BE STARRED

Ollie Mack, formerly of Murray and Mack, will be starred by Max Spiegel in a new musical play, "I'll Say So," next season. The piece will open in September and will play K. and E. houses. George "Alabama" Florida will direct the tour of the company of thirty-five people.

"GREENWICH FOLLIES" MOVING

The Shuberts have gathered the "Greenwich Village Follies" into their fold and, as a result, the show will move from the Greenwich Village Theatre on Saturday night of this week, to open next Monday at the Nora Bayes Theatre, atop the 44th Street Theatre.

The show's change of location at this time is designed to get the capacity receipts in the larger house uptown, for not only has the "Greenwich Village Follies" been playing to capacity in the little house in Sheridan Square, at $3.50 top, but the standees at each performance have averaged 160, these latter paying $1.50 each for the privilege. And on Monday night of this week, they totaled 190. The average weekly receipts in the Greenwich since the show opened there July 15 have been upward of $10,000, an almost unprecedented figure for a 374-seat house.

At the Nora Bayes Theatre, which the "Follies" management has leased from the Shuberts for a minimum period of ten weeks, with a like period renewal privilege, the seating capacity is 871. There is also room in the rear of the orchestra floor for approximately 300 standees, and, if the show plays to capacity at this house, as the management thinks it will in the light of its success further downtown, the receipts should total between $18,000 and $20,000 weekly.

Unless the owners of the "Greenwich Village Follies" produce another musical show in the Greenwich Village Theatre, the house will probably remain dark until next October, ten weeks, the Murray Anderson group paying the theatre's owners a weekly rental of $500 for the closed period between now and October. For the owners of the show has the house under a five-year lease, the period of occupancy ensuing between June and October of each year that the lease has to run. The rental is being guaranteed by the Pacific National Bank.

Plans are now being perfected for a new musical play which John Murray Anderson will produce and for which A. Baldwin Sloane will compose the score, and, if the play is finished within the next week or two, it will immediately be placed in rehearsal at the Greenwich Village Theatre, where it will be put on, if only for a week, before the term of this year's tenancy expires, so that it may afterward be brought uptown with the stamp of Greenwich on it. This stamp appears to be quite an asset for a new musical show, so much so, in fact, that the Anderson group have no hesitancy in establishing a precedent by opening a musical show "cold" there.

The majority interest in the show is now owned by Charley Levy and Al Jones, who are acting for Joe Leblang. And it would not be surprising if the latter were acting for the Shuberts.

LIGHTS CRUISE NETS $7,500

The Lights Cruise, which came to its final landing at Red Bank on Monday night, has netted the club about $8,500, minus $1,000 for expenses.

The cruise was put under way at Plainfield a week ago Monday, and stops were made each day at various ports, with the exception of Sunday. It was originally planned to give a performance at the Astor Theatre, New York City, that night, but this was deferred until a date later this month. The entertainers will also, at that time, appear at Long Beach and play a return engagement at Camp Mills.

Frank Tinney, who was in charge of the Cruise had a different group of actors appear at each performance. This was on account of the great number of club members either being employed in local theatres or occupied in rehearsals of shows. However, at each place visited twelve to fifteen acts appeared. Last Saturday night, at Far Rockaway, where the "Cruisers" played to $1,740, there was a show of twenty acts.

E. F. Albee presented the club with his annual donation of $1,000.

NAN HALPERIN IS SET

Nan Halperin, it has been decided by the Shuberts, will be presented in "Girls," the musical version of the Clyde Fitch comedy, which opens this October.

PRODUCERS TO SETTLE OWN TROUBLES BY ARBITRATION

Disputes Over Services of Artists and Other Disagreements to Be Left to Committee—Kent-Hammerstein-Shubert Case First One So Adjusted

Despite the fact that the Producing Managers' Association is unwilling to have their differences with the Actor's Equity Association passed upon by an arbitration committee, the Association, in its own ranks, has inaugurated a plan whereby its members are permitted to have their differences submitted to an arbitration committee.

The first case to be arbitrated and settled was when Arthur Hammerstein brought to the attention of the association the fact that the Shuberts had placed under contract William S. Kent, when the latter was under contract to him.

The matter was submitted at one of the meetings of the organization, and after it had been threshed out, President Sam Harris told Hammerstein and the Shuberts that they could each select one man to act as an arbitrator for them and that the men they selected would select an umpire. This was done, and when the decision by the arbiters was made the managers were satisfied to abide by it. It takes, of course, a two-third vote to settle any question, with the umpire siding with either arbitrator he believes to be in the right.

At any time that the question of priority to an artist's service may come up, the persons interested in the controversy will be at liberty, without applying to the organization, to arrange the appointment of a committee. All members, after the decision is made, will have no other recourse but to abide by the decision.

None of these matters are to be given any publicity, and only the persons involved in the controversy will be privileged to attend the meetings of the arbitrators.

HILL FILLS ALL HIS CASTS

Gus Hill has completed his arrangement of shows for the approaching season, and they will include the following casts: "Mutt and Jeff" (Coast), Ross Snow, Marty Healy, Charles Cardon, Frank Lambert, Ethel Wynn, Helen Lane, Mrs. Marty Healy, Jack Hayes.

"Mutt and Jeff" (East), William Gardner, Jerry Sullivan, Harry Stephens, George Woods, Effie Pearson, Grace Hanson, Lizzett Fuller, Ned Radcliff.

"Mutt and Jeff (City), Harry Kay, Louis Markel, Kenneth Gladstone, Walter Mathews, Maria Van Nick, Jack Leiws, Olive de Grant, Ray Coleman, Gus Hill's Minstrels, George Wilson, Jimmy Wall, Jack Kennedy, Lee Edmonds, Herbert Willison, Fred Fredt, Carl Graves, William Hallett, Rudy Willing, Simon Denys, James Brennan, Jigger Marr, Johnny Buckely, Bob Weston, Harold Williams, Jack Battersby, James Brady, Eddie Gallagher, Three Musical Cates, Markwith Brothers.

"Bringing Up Father" (Coast), George W. Milter, Josephine Sabel, Reiada and Carnier, George Belts, Mrs. C. E. Foreman, Fred Roberts.

"Bringing Up Father" (East), John Cain, Lydia Keana, Franklin and Berger, Eddie Lehman, Blanche Newcomb, Robert J. Rice.

"Bringing Up Father" (City), Sam Kelly, Dudley and Penard, John Russell, Oscar Lloyd, Lillian Goldsmith, Eugene Mayer.

SHEP CAMP TO PRODUCE

Frank Dupree and Shep Camp have organized a producing corporation called Dupree and Camp Productions, Inc., through Harry Saks Hechheimer, with a capitalization of $15,000, through which they will produce a new three-act comedy with music called "Half a Widow."

VEVIANS GET A ROUTE

WINNEPEG, Can., Aug. 4.—The Vevians, sharpshooters from across the border, have opened an engagement here that is the beginning of a tour of the Orpheum Circuit. They are booked solid till June 1920, over the big time routes.

NEW ACT OPENS ON COAST

SAN FRANCISCO, Cal., Aug. 4.—Bronson and Baldwin are showing a new act which they will play over the Orpheum time beginning August 31. The act is by Harry Lait, Harry Williams and Neil Moret.

PRIMA DONNA GETS ROUTE

SAN FRANCISCO, Cal., Aug. 2.—Ione Pastori, a local prima donna who made her first vaudeville appearance at the Orpheum, has been booked over the circuit as a result of her success.

REHEARSING WEBER SHOW

Last Thursday, through an arrangement with Flo Ziegfeld, with whom he is under contract, Ned Wayburn began rehearsing "The Little Blue Devil," the musical adaptation of Clyde Fitch's "Blue Mouse," which Joe Weber is producing and which is scheduled to open September 7 in Detroit. Negotiations are now pending between Weber and Ziegfeld to have Lillian Lorraine, under contract to appear in the "Follies" and "Frolic" shows, appear in "The Little Blue Devil."

Wayburn is rehearsing two shows. The other one is the new Ziegfeld "Nine o'Clock Revue," which went into rehearsal on Monday of this week, and which is scheduled to open atop the New Amsterdam Theatre August 18. Dave Stamper and Gene Buck wrote the new "Nine o'Clock Revue"; Joseph Urban has designed a new setting for the show, and Frances White is on her way back from London to head the cast. Other principals include Oscar Shaw, Allyn King and Yvonne Shelton. It was also announced that some of the best features in the "Midnight Frolic" will be taken out of that show and included in the earlier one.

Beginning the first of September, Wayburn will conduct intermittent rehearsals of the "Follies," preparing the show for its Boston engagement, where it is slated to open the middle of October.

CABARET DRINKS HAVE OLD KICK

It's after June 30, but you can still get a Manhattan cocktail on Broadway, or any other kind of drink you want, for that matter. The lid is loose in the Broadway cabarets and many of them are openly selling hard liquor of any and every variety following the opinion of the courts in favor of 2.75 beer rendered last week. That seems to have pried open the prohibition lid.

The opinion held that there is nothing to indicate that beer of more than one-half of one per cent alcohol and less than 2.75 per cent is intoxicating, and Broadway cabaret owners have decided that the opinion means more than that.

WILL BURLESQUE ACTOR STRIKE

The A. E. A. strike against Morris Gest and the "Chu Chin Chow" company will be the theme of a burlesque written by John Henry Mears, floor manager of the Century Grove. The piece will be presented there tomorrow (Thursday) night, with Rosie Quinn and William and Gordon Dooley playing the three roles.

PLAYERS CLUB DROPS BAR

The Players' Club is the first of the theatrical clubs to turn in its license to dispense alcoholic drinks, thereby eliminating the serving of beer.

WANT HAMMERSTEIN MEMORIAL

With the object of erecting a fitting memorial to the memory of Oscar Hammerstein, discussion as to a favorable location for it was begun early this week. The site that will, if any, be selected is within a stone's throw of Forty-second and Broadway in the heart of the district where the late impresario made his big successes. It was the proposal of Morris Gest that such a memorial be erected.

A death-mask of Hammerstein, which has just been completed by Robert G. Eberhard, to stand over his grave may be duplicated for the memorial monument.

As a further tribute to the late impresario it was also suggested that Longacre Square be re-named Hammerstein Square, in view of the fact that Hammerstein more than any other theatrical promoter was responsible for the development of that section.

Years ago, while other managers were dickering for sites below Thirty-fourth street, on Broadway, Hammerstein came further up-town and, above Forty-second street, built the two theatres now known as the Criterion and New York. He also built the Victoria, now the Rialto, the Republic around the corner on West Forty-second street, and, going further west on the same street, what is now known as the Harris Theatre.

COMING INTO PRINCESS

ASBURY PARK, Aug. 1.—"Nightie Night," the uproarious bedroom farce which Adolph Klauber presented here at the Savoy Theatre last night was today booked to open next Thursday night at the Princess Theatre, New York.

This farce, written by Martha M. Stanley and Adelaide Matthews, appears to be one that will find favor with metropolitan audiences. Adolph Klauber has, therefore, wasted no time in booking the piece in New York.

When "Nightie Night" reaches the Princess Theatre in New York it will have the following roster of players: George W. Pierpont, Francis Byrne, Oscar Knapp, Cyril Raymond, Grant Mills, Malcolm Duncan, Suzanne Willa, Marie Chambers, Dorothy Mortimer and Ruby Craven.

FARE RAISE HURTS BOSTON SHOWS

BOSTON, Aug. 4.—The greatly increased street car rates here have proven to be a heavy blow to theatres. Boston houses, which are patronized greatly by out-of-town people, suffered a heavy loss of patronage after the increase in fares, which followed the recent strike, during which no cars ran for four days. The out-of-town houses are now getting the outside patronage and managers of these theatres are making great efforts to hold it.

WILLARD PAID $31,410 TAX

The revenue taken in by the Government on the Willard-Dempsey scrap in Toledo on July 4 jumped considerable when the principals paid their income taxes. Willard was obliged to pay a normal tax of $7,840 and a surtax of $23,750, making a total of $31,410. Dempsey paid a normal tax of $2,040 and a surtax of $1,490, totalling $3,530. The Government had previously taken in well over $100,000 on admissions and 50 per cent of the gain by speculators.

"AN INNOCENT IDEA" READY

Charles Emerson Cooke is producing a new farce by Martin Brown called "An Innocent Idea," in which Robert Emmet Keane and John Westley are to star. The piece is now in rehearsal with a cast that includes Jennie E. Eustice, Lillian Tucker, Marguerite Forrest, Ada Wingard, Dorothy Tierney, Florence Gerald, Selma Hall, Helen Van Hoose, Elizabeth Alexander, Rene Johnson, Percy Jennings and Jack O'Brien.

MARC KLAW GETS ANOTHER PLAY

Marc Klaw has acquired a new four-act comedy from the pen of Della MacCleod, a newspaper woman. The play is laid in the Latin quarter of a large city, and bears the title "Weaning a Husband." It is planned to produce it late in the season.

CORT TO BE BUSY

John Cort has announced eleven productions, including tours, for next season.

First among his ventures will be the starring of Mimi Aguglia, the Italian actress, who will make her first appearance in English under his management.

Then, "Just a Minute" will come, starring Louise Groody, Hal Skelley, Wellington Cross, Billy Clark, Harry Kelly, Merle Hartwell and the Morin Sisters. Two road companies will present this piece also.

Third, is "Roly Boley Eyes," with Eddie Leonard, May Boley, Mark Smith, Eddie Mazer and Queenie Smith. "A Fool's Game," a new comedy by Crane Wilbur, with Maude Fealy as the star, is included in the list and May Vokes will be the star of "Three's a Crowd," which will be seen at the Cort in New York.

Fritzi Scheff, with Al. H. Wilson in support, will resume her tour of "Gloriana"; Tavie Belge and Thomas Conkley will take to the road in "Fiddlers Three." Last but not least, Handers and Millis will take to the road in "Flo-Flo."

HAVE PLAY CALLED "MIDNIGHT"

A new corporation with a capitalization of $3,000 has been organized to produce "Midnight," a three-act melodramatic comedy which was tried out two years ago, it then being presented by its former producers in Staten Island and Wilmington, Del. The corporation is called The Midnight Amusement Company and the organizers are Charles R. Hammersslough and Mr. and Mrs. Edward Delaney Dunn, the latter two having collaborated with the play's author, Samuel Jenny, in revising it for presentation at this time.

"Midnight" is scheduled to open September 1 in Rochester, N. Y., with Pauline Lord as the featured member of the cast. Ira Hards is staging it.

MANTELL TO DO SHAKESPEARE

Robert B. Mantell will be seen in "Julius Caesar" this coming season, the new production of that drama taking the place of the one which was completely destroyed in the fire in William A. Brady's storehouse two years ago. The new settings have been designed by Mantell himself

Mantell, whose season will open on Sept. 29 at the Montauk Theatre, Brooklyn, will also be seen in "As You Like It." Genevieve Hamper and Fritz Lieber will be featured at matinees in "Romeo and Juliet." Mantell will be seen in "Hamlet," "Macbeth," "King Lear," "Othello," "Merchant of Venice" and "Richard III" and other plays.

HIP SHOW CALLED "HAPPY DAYS"

"Happy Days" is the name of the next show which will be presented at the Hippodrome. R. H. Burnside, stage director, and Raymond Hubbel, who wrote the music, are jointly responsible for the new spectacle. Rehearsals have already been begun at the 71st Regiment Armory, music rehearsals being held in the Hippodrome orchestra and ballet rooms. The interior of the Hippodrome is being completely remodeled for the new production.

"SCANDAL" CO. GOES ON ROAD

Edward Rowland has organized a special "Scandal" company to tour the middle west. Lee Parvin is out ahead and will handle all business matters on the road.

The cast of the show is as follows: Walter Gilbert, Miriam Doyle, Smytha Wallace; Iska Murfl, Edward Pynter, Lillian Scaffner, Marie Curtis, Tom Robinson, Mary Hill and Betty Carter.

REHEARSE "NAUGHTY LOVE BIRDS"

"Naughty Love Birds" has gone into rehearsal and will open at the Eltinge, Sept. 1, under the A. H. Woods banner. Included in the cast are John Cumberland, Doris Kenyon, Charles Ruggles, Zelda Sears, Claiborne Foster, Frank Foster and Barnett Parker.

WILL HEAD 5TH AVE. COMPANY

Mae Melvin and W. O. McWaters will again head the Fifth Avenue Stock Company when they open their season late in the fall.

SHUBERTS PLAN TWO HUNDRED SHOWS FOR COMING SEASON

With Allied Producers They Have Laid Out More Productions Than Ever Before in the Business; Shows of All Kinds Will Be Offered

More than two hundred attractions is the record the Shuberts want to hang up this season. These plans are unprecedented, being the most ambitious program ever planned by any producer. The productions will affect theatres throughout the United States as far West as St. Paul, Minn., and will also take in many large cities in Canada.

Of especial interest in connection with these plans are the revivals that are promised. The old tunes of "Floradora" will once again bid for popularity on Broadway shortly before Christmas with an all-star cast. A Shakespeare revival is also on the Shubert prospectus for the Forty-fourth Street Theatre, coincident with the return to the stage of Julia Marlowe and E. H. Sothern. The Shakespearean repertoire will include "The Taming of the Shrew," "Hamlet," and "The Twelfth Night." Later Sothern and Marlowe will go on tour.

"The Dancer," by Edward Locke and Louis K. Anspacher, is to go into rehearsal immediately, featuring Isabelle Lowe.

Rachael Crothers will appear in October in her new comedy, "He and She," and will be supported by Cyril Keightley.

"The Honored Guest," which will serve as William Hodge's vehicle, is picked by the Shuberts as one of the big hits of the coming season.

The Al Jolson tour will begin in Philadelphia early next month with "Sinbad" as the vehicle.

"Call a Taxi," by Earl Carroll, heads the list of musical plays and will begin rehearsals shortly.

Robert Louis Stevenson's "The Master of Ballantrae" has been dramatized by Carl Mason through arrangements with Lloyd Osborne and Walter Hast, and will star Walker Whiteside. Alma Tell will play in "The Third Generation," by Harold Heaton. Peggy Wood is to have a double role in a play she has written with Samuel Merwin entitled, "Youth Has Wings."

Irene Fenwick is to be featured in a new play that has not yet been announced.

"Officers' Mess" is a London importation which the Shuberts announce they will produce in conjunction with Charles Maddock.

Cleves Kinkead, the author of "Common Clay," has written a new drama, "The Mood of the Moon," which will be produced in October, as will "Raising the Mask," a melodrama by Bruce Reynolds.

Of course, there will be a new Winter Garden revue. Other musical shows will be "Hello, Alexander!" "Mr. Manhattan," "Bal Tabarin," "Buzz, Buzz" (a London success), "Yesterday," an opera comique by Reginald DeKoven and Glen MacDonough, and "Belle of Trouville," in association with Laurillard and Grossmith.

Among the touring attractions will be "The Passing Show of 1918," "Monte Cristo, Jr.," "The Shubert Gaieties of 1919," "Little Simplicity," Lew Fields in "Lonely Romeo," "Good Morning, Judge," with George Hassell; "A Sleepless Night," "Oh, What A Girl," "Maytime," "A Little Journey," "39 East" and "The Kiss Burglar."

"La Griffe" and "Judith," by Henri Bernstein, with whom the Shuberts have a five-year contract, will see production this fall.

A new operatic work, "La Belle Helene," is promised an early production, under the direction of Richard Ordynski.

"Yes, Uncle," a musical novelty, is also on the list.

Other new plays accepted for immediate staging are "The School for Manners," by M. Arment and Cerbidge; "Clutch of Circumstances," from the novel by Marjorie Benton Cooke; "His Wife," by Maurice V. Samuels, author of "The Wanderer"; "A Friend at Court," by Clinton Stuart; "The Dancin' Fool," by Henry Payson Dowst; "The Wicked Streak," by Edgar Franklin; "Dangerous Years," by Edward Locke; "Those Who Walk in Darkness," by Owen Davis, from the novel by Hurley Poore Sheehan; "Two's a Crowd," by Joseph Bernard Rethy; a spectacular production of "Susan Lenox," dramatized from the novel by David Graham Phillips

Local attractions under the direction of the Shuberts are, or will be: Astor Theatre, "East Is West"; Maxine Elliott's, "First Is Last," Aug. 25; Comedy, John D. Williams' comedy, "Up from Nowhere," about Sept. 1; Central, Messrs. McIntyre and Heath, in "Hello, Alexander"; Bijou, Mr. Woods' production of "A Bashful Hero," Aug. 25; Shubert, "Oh, What a Girl"; Booth, "The Great Illusion," early in September; Princess, "Nighty Night"; Forty-eighth Street Theatre, week of Aug. 11, "Those Who Walk in Darkness"; Lyric Theatre, "The Five Million"; Winter Garden, "Passing Show of 1919"; Forty-fourth Street Theatre, "Shubert Gaieties of 1919"; Casino Theatre, "A Lonely Romeo"; Broadhurst, "The Crimson Alibi"; Thirty-ninth Street, "The Red Dawn."

In theatres here booked by the Shuberts are, or will be: Plymouth, John and Lionel Barrymore in "The Jest," early in September; Morosco, "Civilian Clothes," Sept. 1; Selwyn, "The Challenge"; Hudson, "Too Many Husbands"; Vanderbilt, Miss Grace George in "She Would and She Did," Aug. 11; Harris, "The Dancer"; Eltinge, "Little Love Brides"; Longacre, "Adam and Eva"; Fulton, "John Ferguson"; Manhattan, "Friendly Enemies"; Century, "Chu Chin Chow"; Playhouse, "At 9:45."

The producers allied with the Shuberts for the coming season are William A. Brady, A. H. Woods, Arthur Hopkins, Selwyn and Company, Winthrop Ames, Oliver Morosco, William Elliott, Morris Gest, F. Ray Comstock, William Harris, Jr., George Broadhurst, Arthur Hammerstein, Roland West, John D. Williams, Sanger and Jordan, Joe Weber, Lawrence Weber, Lew Fields, George Anderson, Richard Walton Tully, H. H. Frazee, Walter Hast, William Morris, George Mooser, Nora Bayes, Rachel Crothers, E. H. Sothern, Robert B. Mantell, John P. Slocum, Stuart Wallter and Fortune Gallo.

SWITCH TO ROAD SHOWS

BALTIMORE, Md., Aug. 4.—The Colonial Theatre, under the direction of the Blaney Brothers, and which, for the last two years, has been presenting stock, will undergo alterations and redecorations and then a change of policy when the house opens on Labor Day. The attractions will be first class road shows, booked through the Blaney offices in New York and will be presented at popular prices, $1 being the top.

"LITTLE WHOPPER" REHEARSING

"The Little Whopper," the Dudley-Friml-Harbach musical comedy, was placed in rehearsal Monday by Abe Levy with the following people in the cast: Vivien Seigel, W. F. Ferguson, Sidney Grant, Lynn Overman, Lottie Linthicum and several others. The piece will open at the Apollo Theatre, Atlantic City, the middle of September.

SET OPENING OF NEW PLAY

Oliver Morosco has in rehearsal a new play called "Seven Miles to Arden," which will have its premiere in Grand Rapids on August 21. The piece will go into the Olympic, Chicago, following the Grand Rapids date.

MANAGERS AND ACTORS CONFER

(*Continued from page 3.*)

will separate these officers from their positions very quickly. And for that reason, he said, he had not withdrawn from the Equity, as he had not lost hope of ousting these officials from the organization. He says that he is not prepared to resign until all efforts of the organization to rid itself of the undesirable members have failed.

Kyle said that the large majority of the Equity members, including himself, were greatly dissatisfied with the way the affairs of the Equity had been conducted by Francis Wilson, Frank Gillmore and Grant Stewart. He said the members organized the society for the purpose of maintaining harmony with the managers. They were, therefore, very much dissatisfied with what had arisen in the last few months.

With respect to the new organization, Kyle said he would not take any interest in it until he had resigned from the Equity, to which he had been a devoted member and servant since its inception. Continuing, he said:

"I am hoping and praying that equitable arrangements may be reached by which the managers and the A. E. A. can continue in a co-operative spirit under a uniform standard contract.

"More managers are united in the spirit of co-operation toward actors now than ever before, and it is a great pity, to say the least, that this situation should not be embraced in faith and harmony. Wholesale statements of condemnation against managers, without whose responsiveness our association could not have reached its present position, has engendered a spirit of resentment which was natural, much as it is to be deplored.

"It is all very well to be a fighter, but it's wise to know when to fight. I am for the course that will best maintain the standard that has been established for the business relations of our profession, and I cannot believe that the one now being followed by some of the officers and councilmen of the association is desirable.

"A charge has been set forth that the managers refused to grant the demand that all legal holiday matinees and Sunday night performances in places where they are the established custom be paid for extra. The managers were prepared at the time of negotiation and are prepared now to make a provision in a mutually agreed upon contract that salaries should be reckoned by the performance, but an ultimatum having been precipitated by representives of the A. E. A., they refused to negotiate further.

"The A. E. A. has accomplished wonderful good in a field where an effort similar to its own has never been made, and it's not to be expected that full obtainments should be reached in a day. If there's any human activity wherein mutual confidence and respect contribute to the results aimed at, it is that of the theatre. With this in mind I stand ready to stick with the A. E. A., but if methods of inharmony and physical coercion are to be pursued, then I shall adopt whatever way I consider best, in my judgment, to serve the cause to which I have been devoted most of my life."

Mr. Kyle says that on Monday he was told by Charles Richman and W. H. Thompson that he had expressed the opinion of the representative members of the A. E. A., and they assured him that they would co-operate with him in this respect.

Monday evening Gordon Whyte, who is in charge of the A. E. A. publicity department, gave out the following letter which, he said, was written by E. H. Sothern to Francis Wilson, August 1, from his home at Litchfield, Conn.:

"At this crisis in the existence of the Actors' Equity Association, Mrs. Sothern and I wish to express our sympathy with your request that the managers should consent to arbitration in the question of payment for extra holiday matinees. We are sorry that it becomes necessary to adopt extreme measures to enforce continued recognition of the Equity Association, and we wish that the managers could have seen their way to co-operate with the association in all matters concerning the welfare of the people of our calling.

"However, since pressure appears to be necessary, we believe that union with the American Federation of Labor is a proper and dignified way of procuring authority for your plea for equity and fair dealing, a result which surely will be to the advantage of both actor and manager.

"Sincerely yours,

(Signed) E. H. SOTHERN."

A letter which seemed to have perturbed the managers somewhat was sent by Frank Gillmore to L. Lawrence Weber, secretary of the Managers' Association, on Saturday evening. Points of this letter, especially with respect to the seeking of union aid, were included in the discussion held between the managers and actors on Monday. The letter follows:

My dear Mr. Weber:

We are advised that at a meeting held yesterday of the members of the constituent bodies representing the Associated Actors and Artists of America, the following resolution was adopted:

"BE IT RESOLVED, That the members present pledge themselves to confer upon their respective Councils the right to give authority to the International Board of Associated Actors and Artists of America to formulate such plans and make such agreements with other organized labor bodies in the amusement world as will lead to co-operative action among all such bodies."

Your Association well knows of the desire of this Council to deal directly with you. This desire still exists. We are willing today to confer with you to try to adjust the situation. The continuance of your refusal to do this will, as you must see, require us to make associations and alliances which may prevent us in the future from acting with entire independence. If, in the future, you cannot deal with us alone the situation will be of your own making. An answer by Tuesday night is requested.

Sincerely believing that there is nothing in the present situation which cannot be adjusted if ordinary equities are observed, we are

Yours very truly,

(Signed) FRANK GILLMORE.
Executive Secretary.

The meeting of the Equity, which was held in the Hotel Astor Grand Ball Room on Friday afternoon, was reminiscent of the White Rat meetings in which Mountford and Fitzpatrick were the featured speakers. There were about 1,500 persons present and the meeting was primarily called for the purpose of having two resolutions which had been prepared adopted so as to give the officers free rein in handling the situation for the Actors and in invoking any necessary outside aid they deemed fit.

Those who desired admittance to the meeting were compelled to show their credentials at the door to a host of guards who carefully scrutinized each piece of pasteboard as it was submitted. If they were in doubt, the bearer of the credentials was referred to a young lady seated at a table in the corridor who would verify the card. That Mountford and Fitzpatrick had their following on hand was quite evident, for every minute or so some one would step up to the door and say, "I have four or six good White Rats here and they want to get in."

Such were permitted to enter, as were also some who claimed they were White Rats and who flourished National Vaudeville Artists' Cards. It appeared that these people made up one half of the audience.

When Wilson entered he received an ovation of considerable duration, as did Gillmore, Stewart, Fitzpatrick and Mountford, who was the last to make his appearance. It was typical of the old White Rat days.

Gillmore opened the meeting by introducing President Wilson, who said that the meeting was called for the purpose of transacting business of the utmost importance to the organization and then had Grant Stewart read a telegram from former

(*Continued on page 34.*)

WANTS THEATRE TAXES INCREASED 50 PER CENT

Bill Introduced at Washington, However, Would Exempt All Outdoor Attractions Such as Play Parks from Any Impost Whatsoever

A bill designed to increase by fifty per cent the federal tax now levied on the price of admission to theatres and other places of amusement, while all permanently located outdoor recreation or amusement places are to be exempted from federal admission tax of any kind, provided the maximum charge for admission is not more than 25 cents, was introduced into Congress last week by Representative Timberlake.

The bill, which, it is claimed, is being fostered by the owners of Summer amusement parks throughout the country, has aroused a great deal of indignation among theatrical owners and managers, the claim being that the legislation sought is burdensome and discriminatory, to say the least. And at the headquarters of the United Managers' Protective Association it was intimated that more than passing recognition would be taken of Representative Timberlake's bill, which has been referred to the Ways and Means Committee of the House of Representatives and will soon be printed.

The following is the bill, which provides for the amendment of the revenue act of 1918:

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled:

"That section 800, sub-section 2, paragraph 6, of the revenue act of 1918, approved February 24, 1919, be amended to read as follows:

"6. A tax of 1½ cents for each 10 cents or fraction thereof of the amount paid for admission to any public performance for profit at any roof garden, cabaret or other similar entertainment, to which the charge for admission is wholly or in part included in the price paid for refreshments, service, or merchandise, the amount paid for such admission to be deemed to be 20 percentum of the amount paid for refreshment, service or merchandise; such tax to be paid by the person paying for such refreshment, service or merchandise.

"However, no tax shall be levied on any amount paid for admission to and within permanently located outdoor recreation amusement places, the maximum charge for which is 25 cents."

DATES AHEAD

"The Red Dawn"—Thos. Dixon, opens 39th Street Theatre, Aug. 6.
"Those Who Walk in Darkness"—Shubert's, opens Stamford, Aug. 7.
"Nighty Night"—Adolph Klauber, opens Princess Theatre, Aug. 7.
"Chu Chin Chow"—Comstock and Gest, opens Century Theatre, Aug. 7.
"Breakfast in Bed"—A. H. Woods, opens Stamford, Aug. 8.
"Too Many Husbands"—A. H. Woods, opens Hudson Theatre, Aug. 11.
"Neil O'Brien's Minstrels"—Opens Poughkeepsie, Aug. 11.
"She Would and She Did"—Grace George, opens Vanderbilt Theatre, Aug. 11.
"A Pearl of Great Price"—A. H. Woods, Stamford, Conn., Aug. 12.
"Buddies"—Selwyn and Company, opens Boston, Aug. 12.
"A Regular Fellow"—Chas. Emerson Cook, opens Cort Theatre, Aug. 13.
"Hitchy-Koo"—Raymond Hitchcock, opens Atlantic City, Aug. 18.
"Adam and Eva"—Comstock and Gest, opens Longacre, N. Y., Aug. 18.
"An Innocent Idea"—Chas. Emerson Cook, opens Asbury Park, Aug. 18.
"7 Miles to Arden"—Morosco, opens Grand Rapids, Mich., Aug. 21.
"Look Who's Here"—Max Spiegel, opens Washington, Aug. 24.
"Mme. Sappho"—Oliver Morosco, opens Olympic Theatre, Chicago, Aug. 24.
"The Bashful Hero"—A. H. Woods, opens Bijou Theatre, Aug. 25.
"First Is Last"—Wm. Harris, opens Maxine Elliott Theatre, August 25.
"Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.
"Just a Minute"—John Cort, opens Atlantic City, Aug. 26.
"Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.
Barney Fagan Benefit—Manhattan Opera House, August 31.
"Fifty-Fifty"—Scibilia Theatrical Co., opens Washington, Aug. 31.
"My Lady Friend"—H. H. Frazee, opens Pittsburgh, Labor Day.
Friar's Special Meeting—Sept. 5.
"The Girl in the Stage Box"—A. H. Woods, opens Washington, Sept. 7.
"The Little Blue Devil," Joe Weber, opens Detroit, Sept. 7.
"Mommer"—Selwyn and Company, opens Asbury Park, Sept. 8.
"The Great Illusion"—A. H. Woods, opens Booth Theatre, Sept. 8.
"The Little Whooper"—Abe Levy, opens Atlantic City, Sept. 15.
Robert Mantell opens in "Julius Caesar" at the Montauk, Brooklyn.
"Seven Miles to Arden"—Oliver Morosco, opens Little Theatre, Oct. 1.
Sothern and Marlowe opens in "Twelfth Night," at 44th Street Theatre, Oct. 5.
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
Society of American Singers, William Wade Hinshaw, opens Park Theatre, Oct. 13.
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
Chicago Opera Company, opens Chicago, Nov. 18.

"TOO MANY HUSBANDS" LIGHT

ATLANTIC CITY, N. J., Aug. 4.—Al Woods to-night presented a new comedy by Somerset Maugham entitled "Too Many Husbands," and it must be recorded for the first time in many years that Mr. Maugham has missed his objective.

For one thing, there is hardly enough story to deserve the name of plot, and for the second, this slenderness of fable was accentuated by a paucity of comedy.

The action might be described as a monotone of scenes, with nothing but the dialogue to differentiate them. There is no rise to a climax and hardly any decline toward the denouement. In truth, it has the stamp of the phlegmatic English society play, scant of the usual Maugham brilliance of satire, though in all justice there was a flash of that well known pertinence in the first act.

The story concerns a girl whose husband has been reported killed in the war, and who marries a friend of the deceased. Her husband returns, and, of course, she finds herself with one too many on her hands. She solves her problem by deciding to chuck both and marry a third.

The cast is a finished one, and includes Estelle Winwood, Beatrice Miller, Carolyn Darling, Marguerite St. John, Barry Baxter, Ernest Lawford, Kenneth Douglas, Marion Buckler, H. Cooper Cliffe, Florence Edney and Richard Gray.

Kenneth Douglas, in the part of Major Cardew, is fresh from England, to-night being his first appearance on an American stage. Mr. Woods also induced Clifford Brooks to come back with him from abroad for the express purpose of staging the play.

STRIKE CLOSES FILM HOUSES

ELGIN, Aug. 5.—On account of the strike of the employees of the Aurora, Elgin, and Chicago street railways, which company furnishes electrical power to the "movie" houses here, the four picture houses are in darkness, as well as the whole town, except those fortunate enough to have gas installed. Settlement of the difficulty has not yet been consummated.

JOSIE COLLINS MAY RETURN

Josie Collins, it is reported, is likely to return in the near future from London, where she is appearing with success at Daly's Theatre. She may bring a production with her for a short run here.

FRIARS HOLD THEIR OUTING

It took something more than the 2.75 stuff that the American drinking flesh has fallen heir to since July 1 to "dampen" the spirits of the Friars, who frolicked and froliquored in the open at Glenwood, L. I., a week ago Tuesday. In fact, the heavily percentaged stuff that these gentry from the clan Friars on West Forty-eighth Street imbibed on outing "Sort of Tuck," as the saying goes.

They started with water, this same being the H_2O that flows 'neath the bridges yclept Brooklyn, Williamsburgh and Queensborough, whose steel spans spread gracefully over the River East, up which the Friars sailed on the good ship *Pontiac*.

For was this not the first outdoor outing that the Friars have indulged in since the war? Yea, boat, it was. And if a good time wasn't had by all the Friars it was only because all the Friars were not there, numerically, that is.

With fifty crippled soldiers from Hospital No. 1 on Gun Hill Road, as their guests, the Friars landed at Glenwood and began to outdoor immediately their dry (not throats) feet touched the earth from which worms are dug for fishing purposes.

First there was a baseball game between the N. V. A. and the Friars. While it was not played exactly according to the Hoyle of this game, it was played according to both of the Haigs that used to figure so prominently in our national life. The N. V. A. won and, according to the whaling they handed the Friars, the score would have to be reckoned in logarithms. Bob Cannefax, who is wont to poke a tapering oak stick at an ivory ball rolling o'er green cloth, umpired the game and his decisions were entirely satisfactory—to the winners. And even if he wasn't so fair, nobody seemed to mind it very much except the losers, these same being his own people.

There were races here, divided about equally as follows: Of the Jewish and of the Irish; and of the running it suffices to say that Eddie Auerbach won the fat man's, Fred Bloch's lolling tongue touching the tape a close (for it was hot) second, these twain being the only ones to come in ahead of Mannie Tannenbaum.

The race for the Rotary cup was won by Ray Schindler, and not far behind him in the order named came Boo Hatch and J. J. Goldman. But all of them being close friends, Judge Jim Corbett took it upon himself to declare the race a draw, feeling, probably, that nobody would be hurt by his decision except the winner.

S. J. Kaufman was starter, and his decisions were fair and beyond reproach. Jack Gleason hung around the field in his captain's uniform, caparisoned in a straw lid that seemed to bring out all the lines in his stunning figure—most stunning if it happened to land on one in a football scrimmage.

Trouble must have been anticipated, at least it seemed so by the number of police guests that the Friars invited. There was Capt. John L. Falconer, who won a number of races; Capt. Charles A. Zanes, Capt. William Davis, Lieut. Stephen Rudd and Lieut. William Brennan.

And anyhow, it was a good thing that the police were there, for some of them sang and contributed more than a guest-like share to the gayety of the occasion.

Major J. D. Leggett accompanied the crippled soldiers in ambulances to the outing. The nurses were: Mrs. L. Alfara, Miss Charlotte Droogan, Mrs. A. L. Montgomery and Miss L. E. Neile. There was a race for nurses, i. e., the men didn't really run after them, which was won by Miss Charlotte Droogan. She was a pretty good runner.

Dick Webster, registrar of Brooklyn, came across the bridge to attend the outing. Herbert Webb, recently come from Shanghai, China, represented the Oriental race that he's almost beginning to look like from intimate association. Elliott Nugent was first in the 100-yard dash for actors. Tyler Brooke and "Bugs" Baer also being in the race.

The crutch race for soldiers was won by one-legged Private Earle. There was a horse race for cartoonists, who were mounted on hobby horses, which was won by either Ripley, Hoban, "Bugs" Baer, Tom McNamara or Fred Bloch.

Jess Dandy and Mannie Tannenbaum won the baldheaded men's race, and at least one of them received a comb and brush with which to sweep his hirsute adornment.

There was a shore dinner that simply spoiled everybody's appetite. They just et and et and et. S. Jay Kaufman was toastmaster, which means that he had to rush through his meal more quickly than the rest. Former Deputy Police Commissioner George Dougherty said some nice things and Lew Brice danced, Jess Dandy grimaced and Eddie Miller, of the Shubert office, sang.

There were a number of empty bottles floatin' down the River East after the outingers had left the *Pontiac* moored to the dock at the foot of Forty-seventh street, which means, and is a fact that the Friars and their guests had a wonderful time.

Motion pictures of the outing will be displayed on the screen in the Great Hall of the Monastery, Thursday, August 7, at 8:30 P. M.

The prizes will also be distributed to the fortunate winners of the athletic games.

NEW ACTS

"Cairo" is the title of a new girl act which Jack McClellan will soon have ready. It is from his pen and will have ten people in the cast.

A new act to be called Automat Dolls is being put into shape by A. Behrens. Included in the cast will be Billy Burt, Bobbie Lucky, Gertrude Bartram and Behrens. Behrens wrote the act, and it will be ready for an opening within two weeks.

Frank Townsend and Thad Wilber, who, for the last two seasons, have been presenting "The Smart Alec" in vaudeville, have a new act in preparation called "Hot Mince Pie," written by Townsend, himself. They will show it some time during the month.

May West, last season with the Arthur Hammerstein production, "Sometime," is going into vaudeville for a few weeks prior to joining a new musical show. She has a new act assisted by a pianist and two or three orchestral players.

Belle Fromme, formerly of Mayo and Fromme, is rehearsing a new single act which she plans to break in within the next week or so.

Larry Reilly will produce a new act in vaudeville next season. Erba Robeson has been re-engaged for it.

Charles Bartholomew will open in a new act at the Halsey, Brooklyn, on August 7.

Frank Hale, formerly of Hale and Patterson, is putting out a new act in three scenes with the following people in the cast: Margaret Severin, Dixie O'Neil, Peggy Carter, Babette, Eddie Edwards and Jazz Band, and two Chinese girls. The turn will carry two special settings.

ATHLETICS

On Saturday the Lights ball team will play the Beach Hurst A. C., and on Sunday they will cross bats with the representatives of "The Gaieties of 1919." Both games will be played at Light's Field, Freeport.

The Loew-Variety baseball team defeated the Lights by a score of 1 to 0 at Lights Field, Freeport, last Sunday afternoon. This was one of the most sensational games of the season and the winning run was scored in the ninth inning.

The Lights lay their downfall to their pitcher, Dowd. In that inning, Harvey bunted toward first base, Dowd fielded the ball and threw it over the head of Joe Schents, who was covering first base, allowing the runner to make it safely. Then he made a wild throw to catch Harvey off of first base and the latter reached second on this error.

CROMWELL WEDS MARIE GOFF

Marie Goff, the young, leading woman who was handled so roughly in "At 9.45" by John Cromwell, playing the detective chief, that emotional people in the audience sometimes shouted "Let her alone," has become the bride of Mr. Cromwell.

They were married on Sunday at Union Hill, N. J.

VAUDEVILLE

TRY TO BREAK MOSS LEASE ON FLATBUSH

HOUSE MAKING GOOD PROFIT

The owners of the Flatbush Theatre, Brooklyn, are endeavoring to cancel the ten year lease which B. S. Moss has on that house. This became known last Wednesday when Myron Sulzberger, attorney for Moss, and Isidor Buxbaum, representing the Borough Operating Corporation, which owns the Flatbush Theatre, argued a motion before Justice Callaghan of the Brooklyn Supreme Court to continue the restraining order obtained by the owners against Moss. This prohibits Moss from proceeding with alteration work started on the Flatbush Theatre, now closed for the season, but scheduled to re-open again next month. Judge Callaghan took the matter under advisement.

According to the complaint filed by the owners, Moss has no right to make alterations on the theatre costing more than $1,000 without the consent of the owners. The estimated cost of the alterations he is planning at this time is $25,000. The owners claim Moss is going ahead with the work without their consent. And the reason they have failed to give Moss their consent, they claim, is because the theatre was leased to Moss to be conducted by him as a vaudeville and motion picture house, and now that he is associated with the Famous Players-Lasky Corporation he will eliminate the vaudeville from the house's policy. This, they say, will diminish the profits, and since the owners have a fifty per cent share in the profits, under the lease, they are directly concerned with the manner in which Moss runs the house.

Moss, in answering affidavits filed by his attorneys, ascribes an entirely different reason to the motive of the owners in seeking to cancel his lease at this time. He claims they are trying to force him to buy the theatre at their own price.

Under the lease entered into between the litigants in September, 1916, Moss took the house over or ten years, he to pay the owners a yearly rental of $12,000, all taxes and insurance, and ater all overhead charges were paid, including $100 weekly to the Moss interests for supervising the theatre, the profits were to be divided on a 50-50 basis. Continuing, Moss points out that previous to his taking over the Flatbush it had been losing money for the owners, who failed to make it pay even after they had booked it first through the Marcus Loew agency and later through the Keith agency.

And even after Moss took the house over in September, 1916, he claims, the losses continued for four months, the total for that period being $2,091.31. However, he sets forth that he did put the house on a paying basis, giving the following schedule of profits since he took it over: 1917 (12 months), $13,186.14; 1918, $16,140.24; and from January 1, 1919, to last May 31, $21,217.46, making the amount of the total net profits since he took over the house $50,543.84.

Moss denies that he will change the policy of the house to the detriment of the subsequent receipts and profits, pointing out that whereas he has been playing small time vaudeville acts and showing second run pictures, it is his intention to present big time vaudeville acts and first run pictures hereafter; and the reason he is cutting part of the stage away is because he intends to engage an orchestra of twenty-five union musicians for the house, there being room for but ten men in the orchestra pit at present. He also avers that during his tenancy he has expended a total of $12,608.69 on repairs and alterations which the owners have consented to.

That he negotiated with the owners to buy the house is also set forth by Moss. He says that Ebling, the brewer, who is the majority stockholder in the corporation which owns the property, asked $300,000 for the house, which was built in 1913. He practically closed the deal with Ebling, agreeing to buy the theatre for $243,000, with $50,000 cash to be paid over by him. But the deal fell through because Ebling demanded $75,000 in cash, explaining that he needed that much to buy out the comparatively small interest held by Anton Neuberger, president of the company.

John J. Keit, the real estate broker, through whose efforts Moss obtained the Flatbush under lease, in an affidavit filed in support of Moss states that Neuberger told him that the Moss Lease would be broken, in which event the owners could get $300,000 for the property.

MAX HART DISCHARGED

Max Hart was last week discharged as receiver of his own booking business, in which capacity he has been acting under a Supreme Court appointment since June, 1918. The receivership resulted from the suit started by his wife, Madge Fox Hart, for one-half of her husband's property and an accounting of his affairs in general.

Judge Ford last Saturday granted the motion made by Hart's attorneys, Blandy, Mooney and Shipman, to discharge him from the receivership. This was in line with the recent decision handed down by the Appellate Division of the Supreme Court on the appeal which Hart took from the Supreme Court's decision earlier in the year. The court below found that Mrs. Hart was entitled, as she claimed, to one-half of all of her husband's property. The Appellate Division modified the judgment to the extent that it allowed her only one-half of the property owned by Hart up to and including January, 1917.

The case has been referred to Abraham Stern, who has been appointed referee by the Supreme Court to compute the amount that Mrs. Hart is entitled to under the decision. Incidentally, the $50,000 bond deposited by Hart as receiver, has also been discharged. Edward W. Drucker is Mrs. Hart's attorney.

BUTTERFIELD IS EXPANDING

BATTLE CREEK, Mich., Aug. 4.—W. S. Butterfield is to erect a new theatre at Flint, Michigan, to be known as the Regent. Work has already been begun, and the house will be ready by New Year's Day. The new Regent Theatre at Lima, Ohio, will open on August 28, and the Regent at Kalamazoo will open on August 31.

COMPLAINS OF LOEW ACT

R. Mortimer, who claims to be a member of the original Oxford Trio, a vaudeville act, has asked the N. V. A., complaint department, to take measures to restrain an act now playing the Loew Circuit from using their title. The matter is being investigated.

PANTAGES WILL BOOK IT

COLUMBUS, Ohio, Aug. 2.—The Southern Theatre, of this city, which has been leased by Fred Stair, of Toronto, will open August 18 with vaudeville booked by the Pantages Circuit. Fred Stair will manage the theatre and Jake Lavene will be business manager.

PARK PUTS IN VAUDE.

DANBURY, Conn., Aug. 4.—Beginning to-night there will be inaugurated a new policy at Kenosia Park. Hereafter the program will consist of vaudeville and pictures.

ASBURY HOUSE DROPS VAUDE.

ASBURY PARK, N. J., Aug. 4.—The Garden Theatre here has eliminated its vaudeville program and will hereafter present a straight picture program.

POLI MANAGERS HOLD BIG OUTING

BASEBALL GAME NEARLY A RIOT

A reunion of the Poli Circuit managers and executive staff took place last Sunday at Cherry Hill Farm, New Haven, Conn. S. Z. Poli was host, and had all of his managers there with the exception of James Harrison, of Washington, who was unable to attend on account of illness in his family.

The managers assembled at the Poli Theatre, New Haven, where they were taken in automobiles to the farm, owned by L. M. Sagol, one of Poli's executive staff, where athletics and a baseball game were indulged in during the morning, after which a clam bake was served.

The ball game, with the score a tie at 7 to 7, was broken up in the sixth inning when the members of both teams, composed of the house managers on one side and the executive staff on the other, mobbed R. C. Miller, who is the head of the Poli motion picture booking offices. Miller was reviled and abused and, at one time, threatened with bodily harm, and only through the efforts of P. Alonzo was he able to leave the field unharmed. Another person to assume the duties of umpire could not be found, so the game was called off.

John McCarthy and Bill Jackson, who run the Poli theatres in Scranton, and John Galvin, who operates the Wilkes-Barre Theatre, refused to ride to the farm in automobiles. So George Poli secured a coal cart, in which these three belligerents were conducted to the place. Matt Saunders, manager of the Bridgeport theatre, came over in a new Ford car. Some jester had a sign painted which was tacked onto the tail end of the car. It read, "Just Married. Last year, a Haynes; this year a Ford; next year a baby carriage."

During the bake Mr. Poli made a short address to his managers in which he outlined the plans of the Poli organization for the coming season.

Those who attended besides the "Big Chief," included: P. Alonzo, Edward Poli, George Poli, L. M. Sagol, Benjamin Slade, Peter Tranchi, R. C. Miller, Lew Garvey and Lew Doty, all of the executive staff, and the following managers: Ollie Edwards, Palace Theatre, New Haven; Walter Griffith, Bijou Theatre, New Haven; Henry Menges, Hyperion Theatre, New Haven; James McCarthy, Plaza Theatre, Bridgeport; Matt Saunders, Poli Theatre, Bridgeport; George Elmore, Poli Theatre, Waterbury; John Murphy, Garden Theatre, Waterbury; R. B. Royce, Strand Theatre, Waterbury; Harry Parson, general manager of the Waterbury theatres; Lew Kilby, who will manage the new Poli Theatre, Hartford; James Clancy, Palace Theatre, Hartford; Gordon Wrighter, Palace Theatre, Springfield; Thomas Meehan, Poli Theatre, Worcester; Joe Cone, Grand Theatre, Worcester; Bert Howard, Plaza Theatre, Worcester; Lloyd George Vallis, relief manager; John McCarthy, Poli Theatre, Scranton; William Jackson, Academy Theatre, Scranton; John Galvin, Poli Theatre, Wilkes-Barre; Frank Harvey, Life Theatre, Meriden, and James Thatcher, manager of the stock producing companies in the Poli theatres.

SIGNED FOR "HITCHY-KOO"

Duffy and Sweeney have signed with Raymond Hitchcock for "Hitchy Koo." Hitchcock saw the act at the Lights' Cruise at Far Rockaway on Saturday night and promptly signed them. The show went into rehearsal on Monday night.

TROUBLE IN WARD ACT

Will J. Ward has been having trouble with the girls in his piano act and, as a result, will open his engagement on the Orpheum Circuit next Sunday at Winnipeg, Canada, with a new aggregation.

The trouble all came about when Frances Holcomb, one of the girls, served notice on Ward that she either wanted an increase in salary or would quit the act. Ward told Miss Holcomb that he had a contract with her to appear for him at $50 a week and that he would hold her to it. The girl consulted an attorney and he advised her that the Ward contract would not hold in court and that, if he did not meet her demands, that she would have no trouble if she broke it. Acting under this advise, she informed Ward that she desired $75 a week or would quit the act. When he refused her demand, she gave him her notice to take effect at Waterbury, last Saturday night.

Then, it is said, Ward accused three of the girls who were working in the act with siding in with Miss Holcomb, and told them that an account of their attitude they would also be free to leave his act at Waterbury. The three girls whom he released were Ray Evans, Kittie Leavitt and Jeanette Leavitt. All of these girls have been with the Ward act for the last two years. It could not be learned on Monday whom Ward was replacing these girls with.

DOOLEY PUTS OVER GOOD SHOW

"Skipper" J. Francis Dooley staged what was declared to be one of the best shows of the season at the Lights Club house in Freeport last Saturday night. It was a little late in starting, as the return of the members of the Cruise from Far Rockaway was awaited.

Those who appeared on the bill were: Meng and Snyder, Andy Rice, Yates and Reid, Al. Von Tilzer, Raymond Hitchcock, Gilda Gray, Frank Tinney and Pearl White, in a travesty skit. Following the vaudeville programme, an afterpiece burlesque on "Uncle Tom's Cabin" was presented. Those who participated were Eddie Carr, Sam Martin, Tommy Dugan, Mike Coakley, Joe Dunlevy, Jim Diamond, Frank Sweeney and Harry Hills.

This Saturday evening, Sophie Tucker will be "skipper," and she has arranged a bill composed of all female talent.

JIMMY LUCAS ARRESTED

Jimmy Lucas, while driving a motor car at Parkville avenue and Ocean Parkway last week, ran down three people, one of them Howard Dean, who is suffering from a fractured skull which may cause his death. Lucas, who was arraigned in court for driving without a license, was fined $5 in the Flatbush Avenue Court. Should Dean die Lucas will probably have to answer a technical charge of homicide.

HOWARD AND BROOKE SPLIT

Charles Howard and Tyler Brooke, who, for the last three months, have been playing in vaudeville, dissolved partnership on Saturday. Brooke is going with the Henry W. Savage production, "Head Over Heels," and Howard also plans to join a production.

SIGN FOR BAYES SHOW

Green and Parker, who have been presenting a black-face act in vaudeville known as "At the Junction," have been signed by Nora Bayes to go with her show, "Ladies First," for forty weeks.

RENARD AND JORDAN ROUTED

Nat Renard and Betty Jordan have received a route over the Keith time with their new act, "The New Hotel Clerk." Bernard Burke is their agent.

GET ENTIRE PANTAGES TIME

Woolf and Patterson have been booked to play all the Pantages time by Joe Michaels. They open their tour on Aug 17 at Minneapolis.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 12 and 13)

PALACE

With business at capacity, the spectators witnessed a good show, but nearing the finish of the first half, the bill dragged considerably. The last half contained four numbers and each one went over with a bang, the big honors going to Venita Gould, who impersonated stage celebrities.

The Pictures opened.

The Flying Martins started the vaudeville portion in a rip-roaring manner and almost stopped the show in the difficult first position. The boys work on the trapeze for only three minutes, and put more action into their brief stay than any other act of like description displays in twice the time. Miss Sidney Mathews, a pretty brunette, handles the rope that guides the trap and her pleasing smile and snappy frock lent much class to the picture.

Krans and La Salle found number two spot an easy one and registered a hit after delivering a budget of popular songs containing one Italian number. Their harmony is well handled. They offered two encores after the act proper, and could have done another, as the audience applauded them vigorously.

The Marmein Sisters are a clever pair of dancers who have embodied a few novelties in their dancing numbers. Between their dances, David Schooler, who well may be termed one of the best pianists in vaudeville, tucked away a hit that was truly deserved. The act is pretty to look at.

Clifton Crawford opened with a souse bit that he offered in "The World of Pleasure" Company a few years ago, and most of the talk did not go over on account of the ancient material. He has strung together a number of old bits that, in less capable hands, would undoubtedly fail. However, the audience gave him a good hand at the finish, won by his expert delivery.

Gus Edwards was assisted by Vincent O'Donnell and Alice and Hazel Furness. Apparently, Edwards has put this act together rather hastily, as there is no continuity and only a number of songs strung together. He should stop using ad lib remarks, as he is not a comedian and the talk weakened the offering. O'Donnell sang in a pure tenor voice and carried away the honors.

"Topics of the Day" was flashed during intermission.

Venita Gould supplied the surprise of the Monday afternoon performance, as her imitations and impersonations were excellent characterizations. However, the Fay Bainter bit from "East is West," should either be eliminated or cut. The balance of the imitations, especially the Cohan and Tanguay bits, were marvelous. Miss Gould thanked her audience by telling them that this is her first appearance at the Palace and that she was overjoyed to know that they liked her.

Hyams and McIntyre presented "Maybloom," by Frank Stammers, and it can truthfully be said that this playlet is one of the classiest of one-act skits. Not alone is the story pretty, but the work of the principals is strikingly good. Two musical numbers, one accompanied by a dance, are also expertly delivered. "Maybloom," with Hyams and McIntyre, will live in the minds of vaudeville audiences forever.

Herbert Clifton was a scream from the moment he appeared. The "biddy" bit opened and howls of delight greeted the artist. A new number in which he portrays a "Nun" was beautifully costumed and augmented by a gorgeous set. He sings a high class ballad, bringing forth high notes that rang as clear as a bell. The last number is an Oriental affair and, in this, he is attired in Oriental garb that is marvelous. The act is one of the best in present-day vaudeville.

Nat Nazarro, Jr., and his Jazz Band of sailors, closed the show. The splendid music and the grotesque dance by Nazarro held many in their seats. J. D.

HENDERSON'S

Davis and Pelle, in a strong man act that they title an "Equilibristic Marathon," opened the show and raced through a lot of difficult hand to hand balancing stunts. Some of them were sensational and caused more than one person in the audience to hold their breath. They scored a hit.

The Wilton Sisters followed and sang, danced and played their way into a hit. The audience seemed to fall for them without even trying and they scored a large hit. They lived up to their billing of "clever youthful entertainers."

Howard Langford and Anna Fredericks are two very clever people who, added to talent and personality have a very clever act. They were an undoubted hit from the moment they stepped onto the stage until they went off. Their act is supposed to take place in a lingerie shop, and a lot of comedy concerns woman's whims in clothes.

Al Raymond styles himself "The United Statesman." He was formerly of the team of Raymond and Caverly and several of the gags he is using date back to the earlier days of the team's history. His act very much resembles the one done by Sam Bernard several years ago. He succeeded in gaining his quota of laughs and packed away a rather good sized hit.

J. Rosamond Johnson, formerly of Cole and Johnson, assisted by his five colored syncopaters, started jazzing it up and had the folks tapping time to their melodies. These boys harmonize nicely and, several old southern folk songs met with approval. The darky camp meeting bit was a riot. Johnson sang several of the songs he and his partner made famous in the olden times and, evidently, many people had not forgotten them yet. His boys did some solo songs and finished with some real southern jazz.

"Skeet" Gallagher and Irene Martin, assisted by Robert H. Beldon, in a skit called "Sweaters," came next. Gallagher is a very clever young fellow and his partner has more than the usual share of good looks. They have some very clever dialogue and dances, which they execute in a manner that is bound to be satisfactory. Gallagher is a rather good singer and several comedy numbers of his were hits. The act concerns a young fellow who had been in the army and received a sweater from a Miss Smith. He goes to find her, and, when he does, well, everything ends happily. Beldon did well, also.

Charles King, assisted by four very clever and pretty girls, in his unusual vaudeville production "Dream Stars," held the interest of the audience for just thirty minutes, and several encores. He has one of the classiest singing acts in vaudeville today. He combines talent, scenery, production and material, in an act that, not for one of the thirty minutes, loses its hold. The nucleus of the act is a young fellow who has been in love with girls all over the world, and who, in reverie, sees the scenes of his youthful follies, enacted again. We don't blame him a bit for being in love with them, for we could be ourselves.

Stan Stanley, in "A Dollar A Kiss," had the folks laughing all the time. Stanley works from the audience and is assisted by a man on stage, and a girl who works both in the audience and on the stage. His portrayal of the "wise cracker" is all that could be desired. He got laughs galore and, if he were really to get a dollar for every one, we don't know how he could take the money home with him.

Sylvia Loyal and her pigeons and poodle closed the show. The act is beautiful and stands out among acts of its kind. S. K.

BUSHWICK

"Ragpicking" is, to a certain degree, an art. And there are many exponents of it. Alfred Farell and Company are among the best. The pictures "painted" were very interesting, and, in many cases, very difficult. The act scored a hit.

Harry and Grace Ellsworth, in a song and dance offering, came next. The man bears the brunt of the work, with apparent liking. They opened with a "rube" song and dance, after which Miss Ellsworth sang a "coon" song, followed by a dance. Harry's "hock" dance, which followed, is one of the classics of its kind.

Paul Decker and Company, in an act called "The Ruby Ray," provided laughs aplenty. He plays the part of a boy still in love with a former sweetheart, now the wife of another man. He pays her a visit and tells her that, without her, he cannot live, so he is going to kill himself. She tells him that she has a cure for his illness, in "The Ruby Ray," a new wonder drink that her husband has invented. She gives him a dose and he forgets all about his love for her.

Subsequently, returning to his apartment, he finds a beautiful blond there and immediately falls in love with her. He finally decides that a new love is better than an old dead one and all ends happily amidst roars of laughter from the audience.

Moss and Frye had no trouble in keeping the stream of merriment aflowing and got their full quota of laughs despite all the comedy that had preceded. These lads keep adding new gags to their act all the time, for they had about six new ones in it on Monday night. The foolish questions put by Frye to his partner would move even a deaf and dumb man to laughter. Their singing was also very good.

Ernest Evans, assisted by four girls, offered a dance and musical act which needs, more than anything else, a lot of shortening and rehashing. Evans may be a good dancer, but his act drags too much. There is a long wait between numbers that is detrimental to interest in the act.

The Murray Sisters, in what they termed original song recitations, opened after intermission and were given a round of applause upon their entrance. Marian opened with a song in which she prayed that she might be a small, cute little girl to some husky "brute," so that she could get some of the loving she had missed. Victoria followed with a "coon" song in which a dusky dame of the South warns her returned soldier husband not to start a private war. A "mother" song by Marian followed, after which Victoria sang a comedy number called "If It Wasn't You, Who Was It?" Some comedy crossfire closed the act. They were appreciated and applauded.

George McKay and Ottie Ardine, in a comedy and dancing act, came next. These folks have the same act they have been doing for the last few seasons and still they go on making a hit and rolling up applause. McKay's "chance" remarks were met on all sides by volleys of laughter and the quaint pronunciations of Miss Ardine could not help but induce laughter. Their dancing was a revelation and McKay's singing was received with favor. They had to respond to three encores, which gave them the hit of the bill.

Bernard and Duffy closed the bill with a singing and dancing act that was rather weak until the finish. Duffy sings, while Bernard accompanies him on the piano. For a finish, Duffy "shimmeyed" and many a Miss in the audience uttered cries of envy after he had done. Bernard did a "Pat Rooney" that sent them over for a hit. S. K.

NEW BRIGHTON

Topping the bill is Lucille Cavanagh in a "1919 Edition of Her Kaleidoscope of Dance, Color and Song," in which Wheeler Wadsworth, Mel Craig and William B. Taylor lend their cleverness. And they are given every opportunity to show their worth, Miss Cavanagh generously sharing honors with them. Notwithstanding their presence, however, it is the lady herself that makes this act what it is, for her quaint personality stands out unmistakably. The act is sumptuously staged and is truly a sample of Vaudeville de Luxe.

Following closely for first honors is Marie Nordstrom in her successful offering, "Let's Pretend," written especially for her by Frances Nordstrom. The material, though very original, could fail utterly in less capable hands. It is Miss Nordstrom's simple charm that gets it over so successfully.

It is good showmanship rather than any particular novelty that gains a good hand for Adonis and company, opening the bill. With a different setting and a usual routine, this act would be like many others of its kind. But Adonis has, evidently, realized this and does his rather ordinary feats in such an artistic way that he wins applause which is certainly merited.

He is followed by two clever steppers, Dan Stanley and Al Birnes, who do a number of eccentric dances in one that are well received.

Billed as the "Human Aeroplane," the Four Senational Boises prove that they are more than a rubber-stamp tumbling act, and justly deserve a good spot on the bill. Their act consists of three men and a girl. The latter does not appear in the conventional tights, but in stylish, everyday dress, which makes one think, at first, that her share in the act will consist mostly of smiles and pretty poses. But she surprises the audience by proving as sensational as her partners, whirling and tumbling through the air undaunted by her dainty attire. Besides furnishing the fun, the brunt of the dangerous work falls upon the clown of the quartette, who does his work excellently.

Joe Morris and Flo Campbell appear in "The Avi-ate Her," by Joseph L. Browning. Some of the material used is growing rather antique. For instance: (She) Have you the correct time? (He) Yes, I have. Also, the confidence business to the audience by the male member of the duo, while his partner is changing her costume, has been worked to death, and when Morris, in one part of the act, is discovered in an upper box, knitting, one cannot help but feel that the act needs some new material and life, for the knitting-at-theatre-days are over. The pair are too clever to hinder success solely by the use of old material.

Jack Wyatt and his Scotch Lads and Lassies seem to always score big when the clans gather in kilts and tartans to sing and play "as 'tis done this day in Bonnie Dundee." The act adds color to a bill and the hard work of those in it is bound to appeal to any class of variety audience.

Wyatt closed the first half of the bill and it fell to Joe Towle to take up the thread again after intermission. The house seemed in a receptive mood for Towle's foolishness, and the comedian found himself popular with the matinee crowd. His description of his trip to France won him many laughs. Although he has been using the same entrance for such a long time that, by now, the surprise element must be almost nil, it still brings a laugh, which is, after all, the proof of the pudding.

After Lucille Cavanagh's act and Marie Nordstrom, in the order named, Selma Braatz closed the show, and the audience remained and enjoyed her feats of juggling, which were excellently performed. H. J. G.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from page 11 and on 13)

ORPHEUM

It seems to be the generally adopted custom to open the show with a juggling act whenever there is one on the program. For that reason, most probably, Wilfred Du Bois was assigned the number one position. It would have been easy for him, however, to have held down a lower spot, for Du Bois is a thorough master in his line of work and gives a most satisfactory exhibition.

Mabelle Sherman and Arthur Uttry have a skit entitled "Cupid Used a Whip." They are a duo of capable performers who make the best of what they have, but are handicapped by material which will not meet with approval in the big time houses. They have made an effort to bolster up the dialogue, there being one or two new lines. The recitation used by the male member of the team is one which possesses a great deal of sentiment. But it is not a great poetic work. The song finish was liked, but the encore given did not receive favor. It should not have been used.

Madam Ellis exchanged positions on the bill with Dorothy Shoemaker and Company. Madam Ellis, last year, mystified the inhabitants of the Bronx when she was one of the stellar attractions at the Bronx Exposition. This Summer, however, she is exhibiting her mind-reading feats in the variety houses. The fellow who served as ballyhoo for her at the Bronx resort is still with her, and the two worked without a hitch.

Dick Duffy and Betty Caldwell are a clever pair who offer an entertaining skit. Miss Caldwell, during the latter portion of the offering, wears a gown with considerable exposure. She has a splendid back, but should not show quite so much of it. The dialogue was handled excellently and they did the best they could with it. It needs brushing up in a few spots, however.

The New Spanish Review, which broke in under the title, "Fiesta Espanola," is a melange of song and dance by performers from the "Land of Joy" Company that played at the Park Theatre some time ago. The organization includes a dancer of remarkable agility in Antonio Bilboa, a charming prima donna in Rosa De Granda, a good dance duo in Mari and Juli Berdiales, and another graceful exponent of Terpsichorean art in Senora Lola Bravo, styled the Spanish Pavlowa. Two other men are with the troupe, one of them doing a bit of a dance and the other helping with some vocal contributions. Several catchy melodies are rendered as well as a number of dance bits. The bit offered by Bilboa, early in the forward portion of the act, stood out strongly.

Dorothy Shoemaker, Jack Roseleigh and Company, opened the second section of the bill. Roseleigh's name is announced on the programme, but is not put up on the annunciators. Nor do the posters without, carry the appelation.

"Mr. James, of London," is a fairly well written playlet, but it drags somewhat. It is one of the ordinary run of sketches that do not arouse any unusual enthusiasm, just managing to hold its own.

Ciccolini, who has appeared with the Chicago Opera Company and other operatic organizations, displayed a voice which, although not very powerful, is a delight to the ear. He is truly an artist and has wisely selected pieces which have simple melodies and are easy to appreciate. He started with the prison aria from "Tosca," followed it with Massenet's Elegie, and then rendered two popular ballads. He was called back for an encore, and, after singing about half of it, suddenly walked off stage. It was not a suitable finish to a performance such as his.

Ward and Van closed the show and held the audience in until the very finish. Their antics on the harp and violin, particularly those of the fellow who played the latter instrument, kept the crowd laughing throughout. I. S.

RIVERSIDE

"An Artistic Treat," a finely mounted, artistically grouped and excellently executed posing act, opened the show and received about twice the usual amount of applause given an act in this position.

Jimmy Fallon and Russ Brown, two returned soldiers, who bill themselves as star entertainers of the 27th Division, sang a song or two and told a few stories, the most of them new, and danced a bit for the finish.

The Arnaut Brothers, the fiddling clowns, are by no means musical. Neither are they funny. But the combination of music and clowning was rewarded by some laughter and considerable applause at the act's finish. A bit of the acts of a half-dozen or more successful clowns of the past is incorporated into the Arnaut's offering, some of it being so old as to appear new to the average vaudeville patron.

Vinie Daly, before a beautiful blue drop, attired in a striking blue costume and with a pianist to play her accompaniments, combined popular songs with grand opera selections and, to show her versatility, did a dance at the act's finish which brought her many recalls. Santuzza's Aria from "Cavalleria Rusticanna" was her best vocal selection. But the popular song, with its dance accompaniment, used for the closing, seemed best suited to the Riverside audience.

Homer B. Mason and Marguerite Keeler are still showing the little travesty on the eternal triangle, an act which seems to be losing its previous entertaining value. Neither Mr. Mason nor Miss Keeler are, apparently, slowing up in their work in the little piece which, in spite of clever lines and some good situations did not go over nearly as well as it has done in the past. George E. Romain, who is appearing as the Spaniard in the piece, does some excellent work.

Topics of the Day opened after intermission, and was followed by Lois Josephine and Leo Henning, who are doing the song and dance act previously shown by Josephine and Tyler Brooke. The act has not been improved by the change of males. Henning sings no better than Brooke, and does not compare with him as a dancer. Miss Josephine, however, is excellent in the act, and did much to carry it over as a success. The Valentine number, as well as the bride and groom bit, are exceptionally good. One of the hits of the bill was scored by the act. One or two of the old songs have been replaced by new and better melodies.

The Lightner Sisters and Newton Alexander, on next to closing, scored the big applause hit of the bill with some new songs and well put over comedy material that was handled by Winnie Lightner. The act seems to be running more to comedy now than ever before, and as there is a scarcity of laugh-provoking acts on the bill this week, it was welcome. Several bits, however, although laugh-getters, should be eliminated, especially one piece done while Alexander is playing the piano. Away back in the days when Johnny Evers was playing ball with the champion Cubs, he pulled the bit before a big crowd in the Polo Grounds stands, and Bill Klem, the umpire, catching a glimpse of it out of the corner of his eye, banished Evers from the game and grounds for the day.

Jack Alfred and his two acrobatic assistants are closing the bill and, to their credit, it must be said that they held the audience until their final trick was shown. The act, which in the past was seldom shown later than fourth on the bill, seems to have developed much entertaining strength in spite of the fact that a change in the men has not helped, in so far as the talking portion of the offering is concerned. W. V.

ROYAL

The Kennedys, Thomas and Gertrude, headed the bill in a routine of dances, done together. There was one variation, probably an effort to include some comedy. The attempt fell flat and the portion centered about the shifting of the spotlight should be dropped. The dances are well done. At the Monday evening performance, the turn scored a big hit in the initial spot.

Bert Howard moved up from the sixth peg on the program, chattered a bit and amused with his work upon the piano. A great deal of the talk is clever, but there are a few places where it slows up. Howard's work on the piano won favor, his burlesque on the French pianist going especially well.

Ruth Budd started as though she was going to offer a song act, but after one vocal number and a bit of a dance, in one, the drop was lifted, and, in full stage, she performed a number of startling feats upon a pair of flying rings. Miss Budd is a versatile young lady who has an act that is a genuine thriller. In the third position she scored one of the big hits of the bill, receiving a round of applause that was a veritable ovation. There was a bit of strong-jaw work, and several stunts on a rope kept the spectators excited. The offering is one that can hold its own in any house in almost any spot.

Henry Sylvester and Maida Vance scored solidly with comedy talk and songs. Sylvester, a tall fellow, is clever, worked hard and provided the humor. He is a comedian of ability and put his gags and songs over with a genuine punch. The woman member of the duo won a hearty round of applause for her rendition of a ballad. At the finish, they sang and danced together, making the usual departure for two.

Eddie Foy and the Foylets amused the crowd with some talking and singing. Only six of the younger Foys were present, one of them, as Eddie explained in a curtain speech, still being in the navy. The older Foy has evidently gone into a sort of semi-retirement, for he now has very little to do in the act. The youngsters handle the bigger part of it, and do most creditably. Several special songs are included in the act, which holds interest from beginning to end.

Eddie and Birdie Conrad opened after intermission and sang several songs from the pen of the male member of the duo. The two gave a clever performance, the male member furnishing some comedy and the girl holding up her end efficiently. The offering, staged by William Rock, is sure fire throughout.

Maryon Vadie and Ota Gygi, the former one of the best dancers on the vaudeville stage, and the latter a violinist of remarkable ability, scored a hit with the greater part of the audience, but the gang which infests the balconies made a strong effort to detract Gygi's attention. It is time that Manager Darling cleaned out the nest which this undesirable element has made for itself. The ignorant rabble should be escorted to the exits and forcibly, if necessary, ejected. Giggling and other sounds, audible to at least one half of the audience, were much in evidence at one time. Vadie and Gygi form one of the best teams in vaudeville and the offering met with marked approval in spite of the annoyance.

Burns and Frabito closed and held the crowd in until the finish. The boys are one of the best wop comedy teams now appearing hereabouts, and although the act has been seen many times before, it still draws much laughter. The boys have a new act in preparation which they plan to show next season. I. S.

EIGHTY-FIRST ST.

The acts at this theatre played to a responsive house on Monday night. But the warm applause on the part of the audience showed no more than good judgment, for the bill was an excellent one.

The bill opened with an educational film, followed by Delmar and Kole in "One Summer Day," a novelty in pantomime. The team does not depend merely upon the novelty of their idea which, in itself, would very likely get the act by, but goes further by putting considerable work and an abundance of originality into every acrobatic trick that they do. Every trick is executed as if its performance is as easy as rolling off a log. But the audience was quick to realize that the feats were not as easy as they appeared and applauded warmly. The girl was always a picture of grace and the interpolated toe dance is at least worthy of passing mention.

George Ford and Flo Cunningham had an easy time of it in the next spot, scoring well with their opening business. Everything went well until Ford made quite a long speech about "mingling with society." It was longer than it was funny or entertaining, and the value of the act would be enhanced if this part of the turn were eliminated.

Louise Carter and Company presented a dramatic playlet from Miss Carter's pen entitled "For Him." It is a story of a soldier's return from France, blind as the result of shellshock, and the clever way in which his mother succeeds in restoring his sight and normal being to him, working on the theory that "it takes a shock to cure shellshock." The audience, knowing nothing of the mother's plan until her theory has proven successful at the anti-climax of the act, is treated to that surprise element which is so often strived for, but so seldom achieved, by the playwright. Louise Carter gives a splendid characterization of Mrs. O'Connor, the mother, ably supported by Bert Merling and Jean Selkirk, who play the son and the sweetheart, respectively.

The applause for Lydia Barry was so pronounced that it continued even after the next act had been announced. Her act is the sort that would make an appeal to any class of vaudeville audience but more particularly to an audience of Monday night's type. It was as if Miss Barry were having an evening at home at the Eighty-first Street Theatre and that the persons in the audience were her guests, listening to the bright talk of their hostess. The act, for the most part, allowed Miss Barry to give her idea of a vaudeville show as she claims to have dreamed of one after eating a Welsh rarebit. In her exaggerated impersonations she runs the gamut of variety acts, the best take-offs being the juggler with the cigar boxes, the "posing ladies," and the triangle playlet. Her impersonation of a dainty miss was not up to the standard of the rest of her take-offs.

Going from the ridiculous to the sublime, Miss Barry sang an old negro song that she originally introduced years ago when she was in a show with her father, the famous William Barry. This bit received a good hand. But the part of the act that was most appreciated by the audience was where the actress got quite confidential with the audience and chatted nonchalantly about her clothes and other personal matters.

Beth Stone-Armond and Company presented a number of original dances which will be more fully reviewed under New Acts. The act opened weakly but warmed up as it progressed and its speed at the end carried the vaudeville part of the bill to a good finish.

The show closed with the Eighty-first Street Theatre's Semi-Weekly Pictorial, for which the big majority of the audience waited.

The feature film showed June Elvidge in the comedy drama, "Coax Me," and immediately preceded the act of Lydia Barry. H. J. G.

VAUDEVILLE

McVICKERS
(Chicago)

Hip Raymond made a splendid opener with his droll and silent clown comedy. He does a lot of foolish things that are expected from a clown, and which the public always like to see. His business in piling tables on top of each other is certainly amusing. He also gets considerable laughs out of the old, time-worn clown gag of losing a finger. He then climbs to the top of the tables and swings to and fro, working the audience up to a high tension until he finally drops to the stage, finishing with a dance in one which went over very well.

The Gypsy Revue, a company of men and women with special scenery of a gypsy camp, opened their offering with a little song and music. They then went in for Russian dancing, single, double and group, and forming many pretty pictures. The scenery could be retouched, as it looks as though it had been through a hard season. The offering went fairly well.

Bennington and Scott, man and woman, opened with a neat song and dance in white costume. The male member displays ability in dancing and high kicking. The lady makes a pleasant appearance and her assistance handled with plenty of life, helped put them over in grand style.

The Karl Eugene troupe of acrobats do some excellent work. Their makeup, in tights, is clean, and their appearance refreshing. The part is a combination of hand to hand balancing, ground tumbling and acrobatics. It's a good lively act from start to finish, and went like wildfire.

Dudley Douglas, a singing comedian, who has a good line of comedy songs and poses, knows the art of delivering them in an able manner. He injects a few lines of comedy talk after each number and proved to be entertaining throughout the entire act.

The Berlo Girls are six shapely youngsters, one of whom opens the act with a neat song in one. During the song the curtain rises and the other members of the act are discovered in several poses surrounding a tank, in which they perform difficult feats in the way of fancy diving. They are very graceful at all times, and at the finish, an old lady leaves the audience after discovering that the girls are her daughters and raising a short rumpus.

The Saxaphone Girls, four in all, have a well selected programme of pretty numbers, one especially, played by one of the young ladies, the oldtime songs which Raymond Moore, the silver voiced tenor, sang and made popular many years ago, "Down on the Farm," went over big, and judging from the way this number went the public still appreciates some of the oldtime popular songs. They followed with other solos and finished with a splendid international march, sending them away to liberal applause.

Keane and Walsh, two young men in very neat attire, entertained with a routine of comedy talk. One of the young men renders an Irish song and recitation which hits home, and followed with the other doing a soft shoe dance, a little more talk and two songs for a finish they went exceptionally well, and were deserving of their reward.

WOODS SIGNS MORE WRITERS

A. H. Woods has signed contracts with several more playwrights by which he gets control of their work for five years. They are Bayard Veillier, Willard Mack, Wilson Collinson, Ralph E. Dyar and Marjorie Blaine, all of whom have signed five-year contracts.

STORM DAMAGES THEATRE

A terrific windstorm which blew off the roof of Tom Coyne's Clinton Theatre at Camp Mills, Long Island, has put a dent in soldier theatricals there for a while. The wind also blew down all the electric poles, destroying the feed wire and cutting off illumination.

VAUDEVILLE REVIEWS
(Continued from pages 11 and 12)

KEENEY'S

Mlle. Verara, a violinist, opened the show with an offering that was received with favor. She is a capable violinist and confines herself almost entirely to the classics. She played one lively tune, but that her last number. For an encore she played "Kiss Me Again."

Frische and Grossman, billed as comedian song writers, may be song writers of ability. But their title to be called comedians is not so clearly established. They both have robust voices and plenty of pep, so they scored a hit. They sang several of their own compositions and ended with a medley of popular song hits they had written. There were one or two bits of hokum that did go over for large laughs, but the comedy as a whole was rather lax.

Adonis and Company, the latter consisting of a well trained canine, offered a rather novel acrobatic act. Adonis performed several difficult balancing stunts and some good hand stands. He also put the dog through his paces and concluded by suspending himself from a chandelier, with his weight on one arm, and whirling around in that position. He scored.

Hearst-Pathé offered an interruption.

Weston and Eilane, in a comedy act which they call "At the Cabaret," resumed the vaudeville and scored hugely with their hokum. The girl is supposed to be a war stamp salesgirl, and her efforts to get a "hard boiled egg" to buy are laughable. Of course, she has to succeed. Then comes a song with comedy bits, and, for a climax, they gave their impression of a typical East Side couple entering a cabaret. What happened after they got in kept the folks laughing all the time.

"Married Via Wireless," a musical comedietta, with some clever scenic and electrical effects thrown in for good measure, followed them. The story is of a wireless operator who wishes to marry the daughter of his captain. Refusal, of course. They are married, anyhow, and the captain gives his blessing and forgiveness. All then ends happily. The parts of the steward and stewardess were handled by a pair of nut comedy specialists and got many laughs.

Morey, Senna and Lee will be further reviewed under "New Acts."

Geo. N. Brown and Billy Weston closed the show with their walking exhibition, which resulted in a tie. The folks stayed to see the match.

"Men, Women and Money" was the feature. S. K.

VICTORIA
(Last Half)

The Two White Steppers, a lady and man who wear nothing but white costumes throughout their clog dancing act, received a good measure of applause from an audience which filled every seat in this theatre despite the evening's rain.

Conroy and O'Donnell, one working in black-face, were amusing at times, as a couple of letter carriers who talk to one another and also sing. Their quips were good, even though some of them did sound as though very old. Their singing was marked by the fine tone of voice in which the one in black-face sang. This same member of the duo was chiefly responsible for the humor the act contained.

Faber and McGowan may be described as a nifty pair who sing, dance and talk in becoming fashion. A vermillion-hued slit skirt, worn by the girl of this pair, was quite in accord with the burlesque show girl type she depicted in the early part of their offering. Her partner is a dapper young fellow with a rather thin voice, who exhibited a good sense of comedy values. Their act was decidedly meritorious.

Dave Harris placed himself in the honor niche of this program. He sings sweetly, does Dave, for his is a lyrical tenor voice that is eminently suited to the graceful manner in which he puts over a song. He confines himself strictly to popular songs of the day, running the gamut from simple ballad to a shimmy, and finishing with a popular Chinese number. The number was called "Chong," and Harris was called upon for encores. But he failed to respond.

Herbert Brooks and Company is just Herbert Brooks, assisted, inconsequentially, by a young lady who caused admiration and envy by reason of the fulsomeness of her hair, which she wore in a long braid. Brooks is a deft manipulator of cards and what adds to the entertaining value of his act is the sense of humor that he displays throughout. For his talk is glib and spontaneous.

At the finish, he has himself packed and apparently securely encased in a nickel-steel casket, from which he manages to escape almost as quickly as the casket is shut out from the view of the audience. This rather old prestidigitator's stunt is done by Brooks effectively and tended to arouse an appreciative amount of bewilderment. Brooks has a fine closing act. M. L. A.

AUDUBON
(Last Half)

The show was opened by Leslie and Pagalia, in a novelty cycling turn. The brunt of the work falls on the man and he bore it bravely. The woman assisted him capably and they scored a hit in the opening position.

The news reel, for some reason or other, was shown next.

Dorothy and Buster, in a "kid" singing and dancing act, were second. They opened with a kid love song and followed with a number of songs that bore on their life as the pets of the family. Then then deviated and sang several straight song numbers. They have pleasing voices and dance rather neatly. All in all, the act is an entertaining bit of work and they scored a hit. They had to respond to an encore.

Anthony and Rogers, in an Italian comedy act which much resembles several other Italian comedy acts, followed. They have a funny line of talk and several bits of business were put over neatly. Their imitations, by means of dance steps, won laughter aplenty and they had to respond to several encores. They scored a large hit.

Guy and Pearl Magley, in a dancing act, came next. They carry special scenery and have appropriate costumes for every number they do. The act opens with a scene in China. The girl is reading and the man is listening to some Chinese victrola record. She takes exception to his choice and puts on a fox trot. He is forced to dance with her.

Next comes a dance of grandmother's days, in which they both did very well. Their last and best is a sort of waltz, in which they do several trick steps. Their finish is sensational. She lays across his shoulders and he whirls her around without any means of balance. She just lays across his back and he whirls, that's all. They scored tremendously.

Crawford and Broderick, in their comedy patter and singing, came after them. These two performers have been doing this act for years and it is still good for laughs. Their talk concerns mostly one another, and that ever handy topic, marriage. They sang a song or two, and danced a few steps which sent them off to a hit. They declined an encore.

The Old Homestead Eight, a singing act, closed the show. The men in this act have good voices and their numbers are well chosen with the exception of "Tosti's Goodbye." This number was never intended for anything but a solo or a duet, and when they sang it as an octette, they just killed it. They scored a hit, though.

"Mary Regan" was the feature. S. K.

HARLEM OPERA HOUSE
(Last Half)

Wools and Patterson offered a song and dance act which lacked the much necessary vim, vigor and vitality. The singing was of the usual small time standard and the dancing showed little. The turn is much faster toward the finish than at the start, which is entirely too slow.

Copeland and McKissick, colored comedians, sang, talked and danced. The turn will be fully reviewed in the New Act Department.

"The Cat," a comedy playlet, was presented by a cast of three, a man and two women, and held interest. It will also be reviewed under New Acts.

Bernard and Merritt, two girls, opened with an accordeon duo, playing a medley of popular melodies. One of the duo then sang a well known selection, showing little out of the ordinary in her delivery of it. One of the girls later played the saxophone and they concluded with a saxophone and accordeon duo. There is nothing very unusual about either the playing or singing. The turn will do on the small time, but is not likely to reach anything better.

Emily Darrell came out, followed by a bull pup, and talked to the orchestra leader and the audience. She has a clever line of chatter which, while lacking in one or two spots, is very cleverly handled and used to the best advantage.

Andrew Mack closed with his songs and stories. He led off with a song which expressed the sentiment that returning service men should receive their jobs back, followed by some stories. His voice is as pleasing as ever and was appreciated. I. S.

CONEY SETS MARDI GRAS DATE

After a meeting of the Coney Island Carnival Company last week, it was definitely announced that a "Mardi Gras" would be held as usual this year. The festivities will last from September 15 to September 20, and there will be parades each night excepting the last one. On the last day, the afternoon will be given over to the amusement of children.

FIFTH AVENUE
(Last Half)

Thursday afternoon was one of the bleak kind that comes before a rain and a large crowd filled the house in anticipation of some good entertainment. It must have been an off day for everyone or something, for all of the seats were occupied, as well as some of the standing room.

The bill was an ordinary one, which started very slowly, but picked up a bit as time went on. The crowd, however, was in a receptive mood and wanted its money's worth, with the result that much applause was audible. At that, the Fifth Avenue audience always was a soft one.

Henry and Adelaide started with a song and dance act. The girl sang, the man danced, and then both did some stepping together. The dancing was fair, one novel number being included. The singing was an atrocity. See New Acts for a full review of the offering.

Whitledge and Beckwith, two men, played two pianos and included some talk. The spectacle of the two men playing the large instruments proved to be an interesting one. Some of the playing was good, but the talking showed about as much speed as a cart horse which has had its legs amputated. The rendition of a kiss song was original.

Duffy and Caldwell, man and woman, talked and sang. They are a clever duo who will in time brush up the rough spots in the turn and then have a first-rate comedy act. The dialogue seems to lag toward the end. With that remedied, the turn will be vastly improved.

Helen Gleason and company offered a sketch which takes place in one of the rooms of a steamship, wherein are included twin beds. The crowd expected a bedroom playlet, but got something clean, instead. The conclusion comes suddenly and furnishes a good climax to an interesting offering.

Leon Varvara scored a hit of plentiful proportions with his piano act. A bit of talk was included and delivered in a voice difficult to hear. His playing struck home and Varvara could have taken an encore.

Marshall Montgomery knows all there is to know about ventriloquism. He held interest throughout, winning applause for the many clever bits included. The whistling finish was a hit and he had to repeat it.

The Dixie Duo, Sissle and Blake, scored the big applause hit of the bill. They are a clever pair and their work is really entertaining. A descriptive number by the late Jim Europe is one of the features of the turn which lacks a weak spot.

Jack Wyatt and His Lads and Lassies presented a melange of Scotch entertainment. There was singing, dancing and, of course, some playing on bagpipes, without which few Scotch acts are complete. The offering made a strong closing act and held the crowd until the finish, which consisted of a medley of songs, most of them well known. I. S.

AMERICAN ROOF
(Last Half)

Chrystie and Ryan opened the show with a song and dance act in which they displayed no unusual ability to do either, although they worked hard to put their material over and succeeded in making a hit.

Ellison and Brown, colored funsters, got many laughs with their cross-fire remarks. Their talk centers chiefly around the race track. A picture is shown of a supposed race on which the comedian loses all his money. They closed with a parody.

Scanlon, Dennos and Scanlon, on third, will be given a further review under New Acts.

Chas. Reilly, character comedian, followed them. He has added a lot of new gags to his act and they went over in great style. He sings several Irish numbers in a pleasing tenor voice, and his Jewish parody was received with favor. He had to respond to an encore, but declined a second one.

The Seven Glasgow Maids, in a Scotch singing, dancing and musical act, followed him. They offered a number of Scotch songs, dances and selections. A hit was theirs for the asking and they had to respond to two encores. The lassie that played the bass drum was the hit of the act.

Following intermission, Goldie and Ward, boy and girl act, sang and danced to a hit. For a further review see New Acts.

Dare Austin and Company, in a comedy playlet entitled "His Wedding Morn," won laughs easily. Austin is, evidently, an English comedian, for he has a pronounced English accent. His efforts are very funny, for he has combined the quiet English style of fun making with the swifter method used in this country.

L. Wolfe Gilbert, song writer par excellence, not only scored a huge hit but sang two brand new songs that he had just written. Gilbert couldn't give the audience enough of his songs. He had to beg off in the face of insistent clamors for more.

Leo Zarrell and company closed the show and scored a hit that would make many an acrobatic blue with envy. The folks opened up and applauded generously for every stunt they performed.

Pictures concluded the bill. S. K.

VAUDEVILLE

BILL DOOLEY

Theatre—*Fifth Avenue.*
Style—*Singing,*
Time—*Fourteen minutes.*
Setting—*In one.*

Bill Dooley, formerly of Bill and Jed Dooley, and Dooley and Nelson, is now presenting a single which consists mainly of bits of the old act. The offering includes some singing, talking, dancing and a few rope spinning stunts.

There is a lack of unity in the act, however, Dooley wandering from one type of entertainment to another in a sort of haphazard manner. Some patter is included, most of it coupled with the rope-spinning portion. Dooley should change this as soon as possible, for the gags used are as old as the proverbial hills. That about the Englishman who thought that the baseball score was up in the millions certainly smacks of the vintage of about '98.

Another thing which might be mentioned is the lack of a punch. The turn, generally, seems to have about as much kick as a warm bottle of Bevo.

Dooley's dancing is fully up to the mark, and easily the best part of the act. He is a performer who, if teamed with the proper partner, could score a big hit in vaudeville, but does not show to best advantage as a single.

Starting with a yodling song, fairly well done, Dooley went into a dance executed in fine fashion. Then came the Chinese hit in which he sang a tune possessing the flavor of the Far East, putting on meanwhile a Chinese costume. With the pigtail adorning his cranium, he did an eccentric dance which had a few difficult steps. The rope spinning part which came next slowed up the act considerably. There was an announced imitation of Fred Stone doing a rope-spinning dance. More patter was expounded by Dooley as he again slipped into evening dress and the audience slept while he delivered a few veterans of the variety stage. An imitation of Bernard Granville doing a drunk dance closed.

If Dooley could bring the rest of the act up to the standard of his dancing he would be sure of success. His present material is the worst sort of a handicap. He can do much better with live, up-to-date matter. I. S.

THE BRAMINOS

Theatre—*Proctor's Twenty-third St.*
Style—*Musical novelty.*
Time—*Eleven minutes.*
Setting—*Full stage.*

Musical clowns are again coming back into their own and this turn is one of the type popular a decade ago, which should surely be a most welcome offering now. The idea is not at all new, but it is such a long time since an act of this sort has been presented that it can be booked in on any first class bill as an opening turn and make a most creditable impression.

The men make their entrance singing a number and then go into a dance. This is not a fast or snappy opening and should receive a little strengthening. Then they do a whistling duet, the whistles being concealed in their gloves. This number went over big.

Following this they do a pinochle game bit with bells, which is also very entertaining. Then comes a clarinet double, which is followed by a little melody emitted from a milk and whiskey bottle. It gets a big laugh. One of the men does an accordion solo, after which a bass xylophone specialty is rendered. They then put on their musical overcoats and play a tune on instruments hidden in the pockets.

Following that the concluding number is done. It is a grotesque bride and groom feature that affords a number of good laughs.

NEW ACTS AND REAPPEARANCES

HENRI SCOTT

Theatre—*Proctor's Mount Vernon.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*Full stage.*

An artistic basso, possessed of a voice of power and pleasing qualities, Henri Scott has jumped from the grand opera stage to that of the variety theatre. He was with the Metropolitan Opera Company last season and sang in several roles with that organization.

Scott, however, has very wisely avoided selections that would tend to bore vaudeville audiences. His repertoire, a very short one, is made up of melodies of simplicity and those readily understood. Straightforward, polite and presenting a neat appearance, he should have little trouble in the best of vaudeville theatres.

Attired in the costume of Mephistopheles, the famous devil of "Faust," Scott made a rather sudden entrance, singing a song from that opera. He followed with a short talk, removing the costume, and stepping forward in evening attire. The fact that he had sung with the Metropolitan was judiciously mentioned by him, and he lightly remarked that Geraldine Farrar was also a member of that company, with the result that the crowd was greatly overawed. Scott spoke of "Carmen" as his favorite opera and sang the well known Toreador's song, having previously rendered a lofty American air. An encore was demanded and he complied by singing "On the Road to Mandalay."

With the encore included, the turn runs but ten minutes, which is entirely too short. He could easily add one or two selections and still score strongly. Scott's vaudeville debut was a success. I. S.

EDMUNDS AND SEIGAL

Theatre—*Harlem Opera House.*
Style—*Comedy.*
Time—*Twenty-two minutes.*
Setting—*One.*

There is only one fault with this act and that is the people in it. They work as though they were graduates of one of those correspondence schools of acting.

The man makes many attempts at being funny and the woman an effort to sing. Both these expenditures of energy are pitiful wastes of time, and besides, what's the use of exerting one's self so needlessly. They can't perform, they have no personality, they have poor material. The only good thing in the act is the "tough" dance at the end. Despite this, they will die standing up in every house they show in, unless they cut out all the talk, attempts at singing, and stick to dances entirely. Maybe they'll get by then. S. K.

"TOOT SWEET" QUARTET

Theatre—*Yonkers.*
Style—*Singing.*
Time—*Eighteen minutes.*
Setting—*Three and one.*

The four men who comprise this act are all service men, two of them being doughboys, and two petty officers in the Navy. They have real good voices, which blend harmoniously. And, very wisely, they have chosen numbers that give plenty of chance to harmonize. The act opens with an ensemble number which is followed by a number of popular selections, each of which is introduced by another of the men.

These boys have all the requirements for success on the big time, and a few weeks should see them there. S. K.

Mr. AND MRS. HILL AND CO.

Theatre—*American.*
Style—*Comedy playlet.*
Time—*Twenty-two minutes.*
Setting—*Full stage.*

After playing in the sketch, "What Every Man Needs" for more than four years, Mr. and Mrs. Walter Hill have changed their vehicle. "Poor Old Jim" is the title of the new playlet. That is, it is new to them, but was formerly offered by the late Joseph Jefferson. A third character assists them, playing the role of the doctor and holds his end of it up fairly well. The principals do well and Hill has an interesting role.

The playlet is rather fanciful, but the performers save it by keeping up a light manner. Hill has the leading part and delivers his lines cleverly most of the time, although on a few occasions he appeared to get the wrong meaning out of them. As it is, however, the act will find little trouble on the better small time, where good sketches are a rarity. This one is above the average.

The playlet deals with a married man who, although he has promised to stop drinking on repeated occasions, continues to visit his club and come home in an intoxicated manner. As the curtain rises, Jim is seen in an unconventional position on a couch, sleeping off the effects of alcoholic potations. He murmurs somewhat incoherently, and his wife, who enters, is angry. A doctor enters and attempts to sober Jim, still reclining on the couch.

It is then decided by the wife and doctor to make Jim believe he is his own ghost and tell him of his wrongdoings. The door of his study is locked and a letter, addressed to his mother-in-law, stating that he has passed away, is glued to the desk.

Upon awaking, he sees his wife sobbing and hears her constantly referring to "Poor Old Jim." He is ignored and avoided. So well do the wife and doctor play their trick that he soon begins to believe himself his own ghost.

There are several very interesting situations in this, well played for the greater part. Of course, he finally decides to do without his fire-water in the future and there is a happy ending. I. S.

WHITELEDGE & BECKWITH

Theatre—*Jersey City.*
Style—*Pianologue.*
Time—*Thirteen minutes.*
Setting—*One.*

This is a western two men piano turn, in which grand and upright instruments are used. The boys have the proper conception as to what is desired in Eastern houses and do their work with a will.

Their opening is a popular medley of the sure-fire type and it gets them under way nicely. Beckwith then plays "Mighty Lak a Rose," in the manner that Liszt would have done it, and also in "Jazz" style. This went over big.

Whitledge then comes along and tells a few stories. That part of the act should be eliminated, as he is suffering from the same fault as a number of others who attempt to give "dialect" impressions. This part of the act is unnecessary and sort of takes the edge off of the turn. The boys then rag the scale and finish with a "Jazz" medley.

This pair are capital pianists and should find little trouble in navigating the better class of theatre courses. A. U.

"THE CAT"

Theatre—*Harlem Opera House.*
Style—*Comedy playlet.*
Time—*Twenty-two minutes.*
Setting—*Full stage.*

Woven around a good theme, but worked out in a poor manner, "The Cat" may hold interest. It is presented by a cast of three, a man and two women, none of whom is featured.

The offering is, in fact, very crude. The dramatic efforts of the company seem to lack that oft referred to "something." Their delivery is not very good, and unless it improves, the offering will stay on the small time. Slides that are twice flashed upon the screen have been made in a rush apparently, for they have been scrawled in rude characters and detract from any attractiveness the turn otherwise possesses.

The playlet deals with a young couple, just after their honeymoon. In comes a lady friend who does her best to shake the young bride's confidence in her husband. Her general demeanor instantly suggests that she is the "cat" who gives the playlet its title. Said cat puffs at a cigarette and suggests that young bride do the same. Later she does try to puff it, coughs and gives it up.

Hubby then comes in and agrees to take home the "cat," Mrs. Hammer, by name, in his car, she having missed her train. As the two leave, wifey takes a cigarette and smokes it. "Cat" had previously told her it would broaden her imagination.

Then comes a slide which explains that three months have passed and the home scene is different. "Cat," it appears, has stayed at the home for three months and hubby is showering his attentions upon her. She has practically disrupted the little family.

Wifey is totally ignored. She becomes desperate and orders "cat" out of the house. Hubby decides to go with her. Young wife warns him that he will regret it, enters her own room and two pistol shots are heard. Dramatic moment. Wifey rushes in and remarks that she has caused blowouts on two of the tires on hubby's car. Curtain. Slide says, in rhyme that next scene will explain it.

Next scene shows that all was a dream on the part of the young wife whose imagination was broadened by the cigarette. A few remarks and the curtain falls, for good this time. I. S.

BENVENUTO DUO

Theatre—*Proctor's Fifty-eighth St.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In two.*

The Benvenuto Duo are a man and woman combination who render several classical arias. The man is a tenor and the woman a soprano. There is nothing startling about the offering, which is like very many others of its kind. Several of the selections are well done, others not so well. But, generally, the turn may be called a good small time act.

They led off with a "Night in Venice" number, followed by a difficult piece by the woman. The first melody might have been sung to better effect, as well as the second, which at times only, was not so well executed. The prayer piece by the man was preceded by a few explanatory words. That portion of "Il Trovatore" where Leonora drinks the poison concluded, and both the man and woman sang well. The closing number elicited a hearty round of applause.

The turn opened the show at this house, a bad spot for it. I. S.

ARGONNE FIVE GET LOEW TIME

The Argonne Five have been booked to play the entire Loew time by Bob Baker.

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THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

HAMMERSTEIN, THE GENIUS

Just like a story from Horatio Alger, Jr., is the life of Oscar Hammerstein. The boy who ran away from his home in Germany and came here to work in a cigar factory for two dollars a week, invented labor-saving devices while he was employed there. Then we find him editing a tobacco trade journal. He also wrote farces, playlets, musical plays and an opera. He became a theatrical manager, a producer, a builder of theatres and finally a grand opera impressario. And, as such, he built three grand opera houses in this country and one in London.

His life was crowded with success and failures. Always up and always doing, was Oscar Hammerstein, who lived beyond the three score and ten period. He dreamed no idle dreams, this master builder. When he had finished with one project he went into another. When failure resulted from his efforts it meant nothing to him. What he had in mind to do had to be finished.

But whether it was vaudeville or grand opera, he never seemed satisfied with the success he attained in these fields. There was in him that indomitable urge to do more and more of the thing he was doing.

There was that about his personality also, that made one think of him as a sort of theatrical Gil Blas. Like that famous character in French fiction, he aimed for the stars, but always fell short of the mark. Still, Oscar Hammerstein was a genius whose theatrical and operatic activities were epochal. And when the history of the theatre in this country of the last twenty-five years is written, he will be reckoned as one of the triumvirate that contributed most to the development of the theatre during that period, the other two being the late Charles Frohman and David Belasco.

Vision he had aplenty. He was the first theatrical man to invade Harlem and build a theatre above 110th street. This house was called the Columbia, and is now known as Proctor's. He crossed the then "dead line" at Forty-second street and built the two houses now known as the Criterion and New York theatres, which, subsequently passed from his control into the hands of Klaw and Erlanger, who have since refused three and a half millions for the property which cost them less than two millions.

His was the guiding genius which developed the present Longacre section, which might now be named appropriately Hammerstein Square.

There was also a simplicity about his mode of living that characterized this extraordinarily versatile individual as one who was, least of all, concerned with the tawdry splendors of existence. An apartment designed for his use in the Manhattan Opera House and luxuriously furnished by his sons, he never occupied. He preferred his old rooms in the loft of the Victoria Theatre. Here he hied himself following the opening performance of grand opera at the Manhattan Opera House in 1906.

Life was full for Oscar Hammerstein.

CLAIM CRAZY QUILT IDEA

Editor NEW YORK CLIPPER:

Dear Sir: "Ina Williams thanks Blanche Merrill for conceiving the idea of the crazy quilt song."

Blanche Merrill is not the originator. We are the original Crazy Quilts, originators of the Crazy Quilt song, dance, talk, scenery, dress, and all Crazy Quilt material, which is fully protected.

We consider this a deliberate lift. Hoping you will give this space in your paper, we remain, Yours truly,

THE ORIGINAL CRAZY QUILTS.
Mason City, Iowa, July 31, 1919.

TWENTY-FIVE YEARS AGO

Paul Dresser starred in "A Green Goods Man."

Mlle. Pilar-Marin opened at Keith's Theatre, Boston.

Joe La Fleur was with the Gus Hill New York Stars.

"Madeline, or the Magic Kiss" was produced at the Tremont, Boston, with Camille D'Arville, Chas. Dickson, Laura Joyce Bell and George Boniface, Jr., in the cast.

The Rice and Barton shows included Frankie Haines, Washburn Sisters, Jay Quigley, La Porte Sisters, John J. and Lillian Black, Clara Laurence, Crawford and Manning, Susie Moore, Whitney Brothers, J. Herbert Mack, Miller Sisters, Morton and Eckhoff, Frank Emerson, Grace Milburn, Carl F. Williams, Ruth Deshon, W. H. Isham, J. H. Barnes and Geo. B. Chandler.

Answers to Queries

Q. N.—Al H. Wilson is one of the oldest performers on the stage today.

D. G. H.—Tony Pastor's was in its prime during the decade from 1870 on.

R. D.—Harry Alward did advance work for David Warfield several years ago.

F. D. H.—The site now occupied by the Rialto was once Hammerstein's Victoria.

D. B.—Tom Meehan is a picture actor. Yes, he did at one time support Olga Petrova.

G. D.—Alice Fleming was hurt in 1917 as the result of a fall in the Hotel Knickerbocker.

M. B.—Yes, Fred Stone did an ice-skating specialty in his "Jack O' Lantern" production.

T. R. B.—Babe LaTour is a burlesque actress, but for several seasons she has been in vaudeville.

G. H. E.—Barry Lawrence was seen with the Happy Lou Whitney Stock Company as leading man in 1917.

A. B.—Walter F. Keefe is now a booking manager for Pantages. He was formerly with Marcus Loew.

H. J.—Clara Ward was the Princess de Chimay. Rigo is now playing the Moss time. Ask Rigo about that.

R. R. E.—Fritzi Scheff is Viennese by birth. She has appeared in musical comedy, and grand opera as well.

F. L. A.—Am unable to furnish the address of Louis Ancker. Write him a letter in care of The Clipper.

J. A. G.—You can address John McCormack in care of his manager, Charles L. Wagner, No. 511 Fifth avenue, New York.

H. P. B.—Mrs. A. H. Woods was on the stage under the name of Louise Beaton. She played the leading role in "Rachel Goldstein."

B. D.—Harry Shea once handled the Sunday night concerts at the Winter Garden. Rufus Le Maire also booked them for a time.

P. D.—There are not two published songs out under the title of "Smiles," at least we have not heard of them. Do not know J. Devlin.

K. R. T.—Mabel Withee was seen in the prima donna role in "Robinson Cruso, Jr.," in which Al Jolson starred, when it was presented in Chicago.

T. J. C.—The Dolly Sisters are both married. Jean Schwartz and Harry Fox. A. H. Woods starred them about two years ago in "His Bridal Night."

D. K. O.—The two most famous cabarets on Broadway are Rector's and Churchill's. It's hard to say which is the more famous.

H. H.—Charles Crowl was booking manager for the Butterfield Circuit when he married Sylvia Evelyn at Aurora, Ill. She was formerly an actress.

F. O. Y.—Walker Whiteside was considered by some critics at one time the greatest actor of Oriental roles. He appeared in "The Typhoon."

H. H. M.—Cappa never was leader or bandmaster of the 22nd Regiment Band. Patrick S. Gilmore led the 22nd. He was never with the 7th Regiment Band.

W. E.—Hi Henry is still alive. Write to Brentano's, Union Square, N. Y., for copies of the books you wish to purchase. If published they can get them for you.

E. D.—Sidney Drew and his wife were starred in that picture. Yes, they were also the featured performers in "Harold, the Last of the Saxons," another comedy picture.

C. A.—Nola Mercer was a comedienne with the Winnifred St. Claire Company. She fractured her arm that week but appeared during the next with the broken limb in a sling.

W. G.—Leon Errol never appeared in any of the Winter Garden productions or under the Shubert management. When he left the "Follies" he went with Raymond Hitchcock.

D. F.—Yes, Emma Calve once played an engagement at the Palace. That was in June, 1915. She was taken ill during her engagement and Nora Bayes and Leo Carillo replaced her.

J. W.—Jane Ware was the featured performer in the "Texas" attraction on the International Circuit several years ago. She appeared in vaudeville in 1917 in an act called "A Texas Tangle."

T. B.—James E. Rome, then of the Sam Sidman show, was divorced from Marguerite Ferguson in February, 1917. They played together as the team of Rome and Ferguson and were well known.

P. H.—To the best of our knowledge, M. M. Theise, who produced "Wine, Women and Song," is still alive. No, we don't know where he is. Bonita, who starred in the show, is now appearing in vaudeville with Lew Hearn.

Rialto Rattles

WAIT AND SEE

We suspect if this rumored actors' strike continues, that *A. A. E. A.* will stand for *Actors Are Eatless Artists.*

NEVER HEARD OF HIM

Ely Sobel, when asked if he had ever seen Harry Delf, remarked that he had never even heard of him, but was intimately acquainted with Philly Delf.

OVERHEARD

1st Ham.—Hello Sam, what are you doing now? 2nd Ham.—I'm in vaudeville. 1st Ham.—What's your act?" 2nd Ham.—Petrick Murphys the Irish minstrel.

HE KNOWS WHY

Bob Baker says he knows why the Bernstein Brothers are known as the "scratch" duo, for he says he knew them when they were selling matches in Oshkosh.

THINGS WORTH HAVING

Gertrude Vanderbilt's Ankles.
Bee Palmer's wiggle.
Abe Feinberg's exposed sklight.
Allan Spencer Tenney's wit.
Leo Newman's private stock.

NOTED LAMBS

William Collier—on Broadway.
Louis Mann—ditto.
Sam Bernard—ditto.
Jack Dempsey's wallop—on the chin.
Two-cent Transfers—on the pocketbook.

TRUE TO FORM

Gladys Brockwell can now claim first chance for the leading role in "Three Days," for she recently married, and three days after, found she had to divorce her husband before she could be his wife. "Whose looney now?"

NOTES OF THE OFF SEASON

Harvey Green buys a pair of suspenders.
Al Leichter blows himself to a pickle.
Joe Michaels bets on the Athletics.
Bob Baker finds an old collar button.
Mark Linder takes his girl to the automat.

PAPERLY SPEAKING

An actor once saw a "Star" whose picture was on a "Billboard," and he said I'll "Telegraph" her that I love her I'll "Clipper" a "Variety" of flowers and send them, and when she sees them in the "Mirror" she'll know she's got the "Spotlight" of my heart. Sh—This is only a "Revue" of papers.

HEARD BACK STAGE

"Well, one good thing about my laying off is that I can tell my dame I'm on a vacation."

"No, don't ask *him* for a loan, he may remind himself about that other ten-spot he once handed us."

"What'll I do now? Those fellows used that gag I had all ready to pull after our bows."

"See to it that we get a spot ahead of those guys, or we're ruined. Their act is just like ours."

"My plant's a lucky fellow—you oughta' see the queen he is going to sit next to at this show."

THEATRICAL FAIRY TALES, NO. 4

Once upon a time there was a star on Broadway who was very truthful. He was shy, bashful and afraid of the women. Modesty was the big point in his make-up. He was always ready to admit that another actor as better than he and always placed the proper valuation upon his services. Above all, he never considered it beneath his dignity to greet his friends and acquaintances on the street. He was liked by all—was always ready to help out his actor friends with loans, and so forth. When he found himself broke, they treated him to a three-cent frankfurter and expressions of their sorrow. He lived happily ever after, in heaven, after starving.

The Men Who Make Hits For Others Can Make Them For You

Do You Know What This Emblem Stands For? Success ! !

Watch For It On Your Professional Copies !!

THE **ARTIST**— who chooses songs from the list available in the offices of the wise ones—the veterans—of the publishing industry—can't go wrong!

"LOOK FOR THE EMBLEM"

THE **ORCHESTRA**— The clever director makes his selections from the catalog of the "Hit Makers"—they show the emblem.

"LOOK FOR THE EMBLEM"

THE **THEATRE**— A consistently selected repertoire of songs and music does much to assure success. It takes experience to make hits. These men have it.

"LOOK FOR THE EMBLEM"

DO YOU NEED A HIT? SEE ANY OF US! WE'LL HELP YOU FIND IT!

IRVING BERLIN

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McKINLEY MUSIC COMPANY

JOE MORRIS MUSIC COMPANY

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MAURICE RICHMOND

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SHERMAN, CLAY & COMPANY

A. J. STASNY

JOS. W. STERN & COMPANY

HARRY VON TILZER

WATERSON, BERLIN & SNYDER

M. WITMARK & SONS

MELODY LANE

WOOLWORTH RETAIL SYNDICATE AND PUBLISHERS ARE AT ODDS

Big Increase in Number of High Priced Publications Responsible for Trouble—Publishers May Prefer Charges with Federal Authorities if Price Cutting Is Not Stopped

The business controversy, which has for several weeks been on between the F. W. Woolworth & Co., retail syndicate on one side and a number of publishers of popular sheet music on the other is fast reaching a climax.

The latest development occurred last week when a Woolworth executive announced that Maurice Goodman, attorney for the Music Publishers' Protective Association, had notified the retail syndicate that if it continued to retail high class or sixty cent sheet music at ten cents per copy the matter would be brought to the attention of the Federal Government.

The original difference was caused by several of the publishers marking certain prints at the sixty cent rate, this meaning in trade parlance that the piece was to retail at from thirty to thirty-five cents per copy and wholesale at about eighteen. This is the customary sale rate of the songs which are a part of or are interpolated in a musical play, or are of the type which the publishers designate as high class.

Recently a number of the popular houses have selected numbers which they believed were of a somewhat higher musical grade than the strictly popular compositions and marked them at the sixty cent rate. Several of the numbers have been exploited through the customary channels and have scored big successes. Sold at the high rate the profit made from each has been about three times as much as on the regular or ten-cent numbers and are attractive business propositions.

Noting the ease with which the high class numbers could be disposed of to the general public, other houses quickly followed suit and at present nearly every popular publisher is exploiting one or more of the high priced publications. Some of the big syndicates retail these publications over their counters at from thirty to thirty five cents each and the regular dealers as well have found them profitable. The Woolworth Co., however, finds itself in an unenviable position with these numbers on account of its long established retail price of ten cents. That is the top price in the Woolworth stores, no article being retailed at a higher figure. It has therefore been forced to either sell the sixty cent numbers at a big loss or entirely eliminate them from the stores.

The latter course has been difficult due to the constantly increasing number of this type of publication and keen retail competition in various cities. In several of the cities the Woolworth Co. has, in competition with other stores that charged thirty cents for the high grade numbers, retailed them at ten, losing, thereby, from five to eight cents per copy in addition to arousing a storm of protest from retailers who demanded an explanation from publishers as to how the Woolworth Co. was able to retail a sheet of music for ten cents which cost eighteen.

As the number of sixty cent publications continued to increase the Woolworth Co. advanced many arguments to publishers against the practice, asking that they be eliminated from the standard or high class catalogue and marked at ten cents.

The publishers are practically unanimous in stating that without the high priced publication popular music publishing is a thing of the past. The syndicate stores, they say, are entirely responsible for the appearance of the 60 cent publication as they themselves have gradually forced the price down to a figure which is so low that with the prevailing high cost of doing business, the profit has been entirely eliminated and that unless a catalogue contains a number of publications which can be retailed at the higher figure, the business will be at an end.

Labor, printing, paper, everything in connection with the publication of sheet music has increased enormously in price, the publishers state, yet the wholesale rate for popular sheet music continues around six and a half cents and it is freely admitted that there isn't a penny to be made. It's simply a case of working for the printer, they say, and with poor prospects of keeping up with him.

Another argument which the music men advance in favor of the high priced number is the manner in which it is being accepted by the buying public. Whether it be on account of the increased price of all commodities or the great uplift of music throughout the country, the people at large register no complaint at the price. These publications are selling in quite as large quantities as the ten cent numbers and some retailers state that there even appears to be a preference for them.

The Woolworth Co., with its fixed retail rate, naturally is doing everything possible to discourage the publication of the high priced numbers and are said to have considered cutting off their list some of the publishers who are going particularly strong after the sixty cent songs.

The publishers, however, are positive in their statements that they have actually been forced to issue this type of publication on account of the constantly increasing cost of production and other matters over which they have no control.

Matters at present are practically at a deadlock and at a special meeting of the Music Publishers' Protective Association which is in session as the CLIPPER goes to press the matter will doubtless be taken up.

In regard to the Federal investigation matter neither E. Z. Nutting of the Woolworth Co., or Mr. Goodman would make a statement for publication.

PARIS LIKES U. S. JAZZ

PARIS, France, Aug. 2.—The jazz craze, reported to be on the wane in England, is just beginning to be popular in France. Several new dances have been imported and the craze is spreading over Spain and the continent in general. Jazz dancing is being developed into a fine art here and all classes are dancing to the sound of syncopated ragtime.

VON TILZER HAS A HIT

In the new number, "Carolina Sunshine," Harry Von Tilzer has a real hit. Although just off the presses and at the high price, there have been more orders booked for it than any of the Von Tilzer publications issued in the last four or five years.

PENFOLD BACK WITH REMICK

Tom Penfold, who recently appeared with Will Morrissey's "Over Seas Revue," is back with the professional department of Jerome H. Remick & Co.

MORRIS GETS A SONG

The Joe Morris Co. has acquired the publication rights of a new number called "Pretty Little Rainbow," issued by the D. W. Cooper house of Boston.

BOOST IN POST AD RATES COMING

Another boost in the advertising rates of *The Saturday Evening Post* is expected this Fall. The great weekly which is being used to quite some extent by two or three music houses now charges $6,000 a page for its advertising space. The decision to make this rate was undoubtedly sudden, as agents received the notification by telegraph, and the new rate, which is said to be under discussion in the offices of the publishers, is said to be a substantial raise over the prevailing figures.

MORE PUBLISHERS COMING

No less than three new music publishing houses will open their doors before snow flies if the plans of a number of men now connected with various publishing houses do not miscarry. The big boom which the music business has enjoyed during the past year, together with the prospects for added prosperity, are responsible for the proposed new houses.

All are of the popular variety and will feature the lighter type of composition.

MILLS' NEW SONG SCORES

Jack Mills' first song publication, "I Don't Want a Doctor," has scored a quick success in the singing profession. No less than four acts went into a single big time house last week with the number in each repertoire. Of course, not one could sing it, nevertheless, it gives a good idea as to the extent the song has been placed.

LEE DAVID WRITES AN ACT

Lee David, the composer, has completed a new vaudeville act for Lou Lockett, which will be seen early in September. David has written all the songs, lyrics, idalogue and incidental music of the act.

ED WILSON WITH McKINLEY

Ed. Wilson, who has been on the stage for a number of years, is now connected with the McKinley Music Co., in the capacity of New England representative.

HARRIS HAS NEW BALLAD

Chas. K. Harris has released a new ballad entitled "When the Lotus Flowers Bloom in China Land," which is meeting with much success among professional singers.

MILLS BACK FROM VACATION

F. C. Mills, assistant secretary of the Music Publishers' Protective Association, returned this week from two weeks' vacation spent in San Antonio, Texas.

NEW OFFICES IN FAR WEST

The McCarthy & Fisher Co. has opened an office in Seattle under the management of Larry Yoell and another in Los Angeles in charge of Jack Hayden.

FEIST BUYS WESTERN SONG

Leo Feist, Inc., has purchased from the Cooper Melody Shop of Los Angeles, Cal., the song "In Siam," by John Cooper and A. A. Burden.

BARNEY HAGIN IN SEATTLE

Barney Hagin, formerly connected with the San Francisco office of M. Witmark & Sons, is now manager of the Seattle office of the firm.

COOPER SINGS HAREM SONG

Lew Cooper, with the "Oh! What a Girl" Witmark song, "Give Me the Sultan's show, is successfully featuring the new Harem."

STERN TO OPEN THIS WEEK

Jos. W. Stern & Co. are planning to open their new professional department in West 46th Street this week.

ZAMECNIK SIGNS WITH FOX

J. S. Zamecnik has resigned a long term contract with the Sam Fox house of Cleveland.

MUCK WANTS TO BEAT LAW

WASHINGTON, Aug. 1.—During the debate on the Johnson bill for the deportation of interned alien enemies, it was disclosed yesterday that Dr. Karl Muck, interned director of the Boston Symphony Orchestra, is making an effort to have the United States Government deport him to Switzerland. If Muck should be deported before Congress acts, he might later return, even if the bill were passed. Deportation under the Johnson bill would make it impossible for him to return.

STANLEY MURPHY ON BROADWAY

Stanley Murphy, the song writer, who for the past few months has been in a Long Island sanitarium, suffering from a nervous breakdown, is back on Broadway again. Murphy is making his home with his brother outside of the city, and comes in occasionally to call on friends and publishers. Although not completely well, his condition is improved.

FEIST BUYS GARTON SONG

Leo Feist, Inc., has purchased the publication rights of the song "I'm Always Building Castles in the Air," a number from the Ted Garton Music Company catalogue. The song is by Ted Garton and A. Fred Phillips, two Boston writers. Garton is the composer of "Belgium Rose," one of the big hits of last season.

MARSHALL WRITES NEW SHOW

Henry Marshall, the composer and song writer, has completed the lyrics and music of a new show called "Live, Laugh and Love," which is to be presented on September 1 by W. B. Seeskind. Marshall, with Miss Adeline, will be seen in vaudeville this season, having booked a route over the Orpheum Circuit.

HARRIS SONG SCORES QUICKLY

The new Charles K. Harris song, "Oh! How She Can Dance!" is scoring one of the quickest hits on record. Written by Emma Carus and J. Walter Leopold, and first introduced by them in their vaudeville act, the song has rapidly forced itself to the front.

"FIFTY-FIFTY" SETS OPENING

"Fifty-Fifty, Ltd.," a musical version of "All the Comforts of Home," will be presented for the first time in Washington on August 31 by the Scibilia Company. The dances are being staged by Walter Brooks, of the Drury Lane Theatre, London.

RICHMOND OPENS OFFICE

Richmond, the music publisher, who started "Smiles" and "Tell Me" on the road to popularity, has opened a professional office at No. 1552 Broadway. Jack Robbins, general manager of the company, is in charge.

LASKA WRITING NEW SHOW

Owing to conflicting contractural relations, Edward Laska will not write the lyrics of "The Flower of Cathay," but will instead write the lyrics and music of another production for Comstock & Gest.

GILBERT A HEADLINER

L. Wolfe Gilbert headlined the American Theatre bill, singing a number of new songs of his own composition last week. He scored the big applause hit of the bill.

ARTHUR LANG WITH LEO FEIST

Arthur Lang, the arranger and composer, is now connected with the orchestra department of the Leo Feist house.

"PAL O' MINE" RELEASED

G. Ricordi & Co. have released to vaudeville singers the Lieut. Gitz Rice and Harold Robe song, "Pal o' Mine."

LAMBERT WITH McKINLEY CO.

Ernest A. Lambert has joined the professional staff of the McKinley Music Co.

'TWILL CHARM YOUR HEART

I KNOW WHAT IT MEAN

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO ON

Another "Hawaiian Butterfly," Melody By the Same Composer.

JERRY

A Bit of Love, a Bit of Shamrock and Ireland

Words by DANNIE O'NEIL **Music by BILLY BASKETTE**

A Sure Pop, 100-to-1 Bet!

FRIENDS

Greatest Ballad Hit In Years!

Words By HOWARD JOHNSON and GEO. W. MEYER

Music By JOS. H. SANTLY

The lure of myster us with live A eric

CHO

(HE CAME FRO H

By HARO WE

The new song hit they're nci humming and wh ling

CLEANING UP---) N

AT THE HIGH BROW

A Riot of Jazz. Better Than "Strutters Ball."

BOSTON
181 Tremont Street

SEATTLE
301 Chickering Hall

ST. LOUIS
Calumet Building

CHICAGO
Grand Opera House Building

MINNEAPOLIS
Lyric Theatre Building

NEW ORLEANS
115 University Place

SAN FRANCISCO
Pantages Theatre Building

PHILADELPHIA
Globe Theatre Building

LEO. FEST

711 SEVENTH AV

A Stone's Throw From the Palace Theatre N

GET IT TO-DAY.

...YS TO BE LONESOME

...ONESOME FOR YOU)

YOU'LL LOVE ITS RARE MELODY

...r us China, blended
...erican pep!

...ONG

...O HONG KONG)

...O WEEKS

...re...ncing and singing and
...wh...ling everywhere

MAMMA! MAMMA!! MAMMA!!!

Go to it boys, this is a pip!

I USED TO CALL HER BABY

No Turkish bath required before using

Words and Music by HOWARD JOHNSON, MURRAY ROTH and CLIFF HESS

The Warmth of the Sunshine, the Charm of a Smile

BY THE CAMPFIRE

A Wistful Melody with a Lure That is Fascinating

Words by MABEL E. GIRLING Music by PERCY WENRICH

...) NO WONDER!

...WN BABIES' BALL

Words and Music by BENNY DAVIS, SID ERDMAN and ERNIE ERDMAN

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...AV NEW YORK
...heatre Next To the Columbia Theatre

CLEVELAND
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485 Main Street

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Gayety Theatre Building

LOS ANGELES
836 San Fernando Building

HIT THE "BULL'S-EYE" WITH A "SURE FIRE"

WHAT DO YOU WANT? A COMEDY SONG WELL, HERE IT IS

"Sure Fire"
Female Version

"Double Barreled"
Catch Lines

"Ammu-nition"
Extra Choruses Galore

Words by ED ROSE — Music by JACKS MILLS

I Don't Want a Doctor
I Don't Want a Doctor
All I Want Is a Beautiful Girl

VOICE
Im so aw-fully ner-vous
When I'm with the Gir-lies
Can't keep still.
Watch your step;
Ev'-ry bo-dy tells me
Still they try to tell me
I look Ill.
I need pep;
I know what I want and what I
Be-cause I feel blue and I com-
need to get well.
plain more or less.
But what I need and what I get
They will in-sist I
makes me want to yell.
cant' ex-ist till I an-swer yes.
CHORUS
OH! I don't want a Doc-tor, I don't want a Doc-tor, There's not a thing that

he can do for me.
I know I have a fe-ver, my pulse is ve-ry low, I'm
sub-ject to heart fai-lure, An-y mo-ment I may go. But I don't want a Doc-tor, I
don't want a Doc-tor, Their Pills and Bills just set my brain a-whirl. Now a
Kiss will cure my Fe-ver and a Hug will cure my Pulse. Love will cure Heart Fai-lure and I
know I'll get re-sults. But I don't want a Doc-tor, I don't want a Doc-tor, All I
want is a Beau-ti-ful Girl.
Girl.
I Dont want a doctor etc. 2

"Sure Fire"
Double Version

"Double Barreled"
French Version

"44 Calibre"
Dance Arrangement

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DO YOU WANT

"A REAL BALLAD," An "IRISH COMIC," "A CHINESE COMEDY."
An "IRISH BALLAD" or any other kind of novelty song?

WE HAVE IT

CALL, WRITE OR PHONE - - - WE'LL DO THE REST

JACK MILLS, Inc.

152 West 45th Street, New York

NAT VINCENT, Prof. Mgr.

THIS IS MY "FIRST SHOT" HELP ME TO "FIRE IT"

BURLESQUE

JOHN F. WALSH COMPLAINS OF COLUMBIA

WILL ASK U. S. INQUIRY

PHILADELPHIA, Aug. 4.—Colonel John F. Walsh, owner of the Gayety Theatre, here, is making preparations to lodge a complaint with the Federal Trade Commission against the Columbia Amusement Company, of New York, regarding the alleged removal of the shows controlled by the American Burlesque Association from his theatre and their installation in the Bijou, an opposition house, near-by.

In his bill of particulars Colonel Walsh sets forth the allegations that John G. Jermon, acting for and with other officers of the Columbia Amusement Company, violated the Sherman Anti-Trust Act when he demanded that Colonel Walsh deliver to him, without compensation, 25 per cent of the gross profits of the Gayety Theatre on penalty of having the shows under the control of the Columbia Amusement Company withdrawn from the Gayety and played as "opposition" in the Bijou. This subsequently was done.

Colonel Walsh avers that the American Burlesque Association is a mere "paper" organization, serving as a cloak for the Columbia Amusement Company, and that the officers of the American Burlesque Association are mere dummies for John G. Jermon, Sam A. Scribner, J. Herbert Mack, Rud C. Hynicka, Gus Hill, William S. Campbell, Charles Waldron and Joe Hurtig, who dominate the enterprise, which is operated as a close corporation.

He names certain show owners who were alleged to have been approached by Jermon and other agents of the Columbia Amusement Company with propositions and threats, under which some of them were terrorized into surrendering equities in their gross profits to a clique within the organization of the Columbia Amusement Company, which dealt in what they called "protection."

Colonel Walsh goes on to explain that this "protection" was, and is, vital to the safety of any franchise issued to any show booked on the circuits controlled by the Columbia Amusement Company, directly or through the American Burlesque Association, and that show owners lacking this "protection" have been deprived of their franchises.

He alleges that a monopoly has been created in restraint of trade through a leasehold system operated in conjunction with a franchise system, under which arrangement none but those enjoying the "protection" of the clique within the organization of the Columbia Amusement Company can successfully or profitably operate a burlesque show or a theatre playing burlesque attractions.

Colonel Walsh undertakes to show how performers were "censored" out of one or more shows by interested persons acting for the Columbia clique, and that, after two or three such dismissals, these identical performers were given contracts with "protected" shows at greatly reduced salaries.

Walsh demands an accounting for all of the money paid over to, and through, John G. Jermon on a number of accounts centered in the management of the Gayety Theatre and the leasehold thereof, and asks for certain refunds covering money paid to the American Burlesque Association which filtered into the treasury of the Columbia Amusement Company or to members of the clique operating within that close corporation.

The Federal Trade Commission will be asked to dissolve the Columbia Amusement Company and to restore all of the equities taken over by those identified with the American Burlesque Association in return for "protection."

George Wharton Pepper, who has been retained by Colonel Walsh, is rated with the greatest corporation lawyers in America. Arthur S. Arnold has also been retained.

Colonel Walsh was "the money" behind the Gayety Theatre at the inception of the Columbia Amusement Company and the American Burlesque Company and, to a large extent, it was his money that made the opening of the Gayety possible.

The leasehold of the Gayety was for some years held by Mrs. John G. Jermon.

SAYS HE JUMPED CONTRACT

Lew Rose is going to take measures to restrain Mickey Markwood from appearing in burlesque this season under the management of James Blutch Cooper. Rose says that on July 21st, Markwood, who had been working for him the last two years, signed a contract to appear in the Dauphine Theatre stock company at New Orleans. On Sunday, he says, Markwood notified him that he had signed a contract with Cooper and, therefore, would be unable to carry out his contract with him. The matter will be placed in the hands of an attorney this week, Rose says.

ROSE SYDEL BUILDING

Rose Sydel has purchased the house and property at 184 State street, Brooklyn, which adjoins her home. It is her intention to turn both houses into a large apartment house, divided up into suites of two rooms and bath. Alterations will begin early in September and the place will be ready for occupancy about the first of the year. It will be known as the Sydell Arms.

MEYERS IS MADE MANAGER

BUFFALO, N. Y., Aug. 4.—Danny Meyers has been appointed advertising agent of the New Academy, an American Burlesque house in this city. He has been agent of the Gayety, Detroit, for the past five years.

ORPHEUM, PATERSON, TO OPEN

PATERSON, N. J., Aug. 4.—The Orpheum of this city, will open its season on Saturday night of this week with Jack Conway and the "Liberty Girls." The Lyceum will open Aug. 11, with Gus Hill's minstrels.

WILL PILOT "PEEK-A-BOO"

James Powers, former advertising agent of the Columbia Theatre, New York, and last season manager of the "Mile a Minute Girls," has been engaged by Jean Bedini to go ahead of "Peek-a-Boo" this season.

SIGNED BY LEW ROSE

Ben Pearce, Jean Leonard, Mabel Lemoinaier and the Atles Trio were engaged last week by Lew Rose for his burlesque stock company at the Dauphine Theatre, New Orleans.

JOINS GRIFFITH OFFICE

Fred Walters is now with D. W. Griffith in charge of the booking of the "Fall of Babylon" film. He placed Ed. Smith, last week, ahead of the first road company, to open in Johnstown, Pa., Aug. 11.

HAS POPULAR PRICED SHOW

Billy Watson, owner of the "Parisian Whirl," on the Columbia Circuit, will put out a popular priced show in October which he will call "The Sunset Limited."

LEVINE HAVING TROUBLE AT WRIGHTSTOWN

GOV'T WON'T LET HIM GIVE SHOWS

WRIGHTSTOWN, N. J., Aug. 4.—Ben A. Levine is having considerable difficulty here in placing his stock company at a theatre which he controls inside of the Army reservation.

Last week the members of his company appeared at the theatre to give a performance. However, it is stated that the commanding officer at Camp Dix ordered them to get outside the camp limits and directed that no performance be given in the house. Levine then attempted to take the matter up with the camp commander, and the latter informed him that he had instructions from Washington, and that, complying with them, he was unable to allow Levine to give any burlesque performance inside of the government reservation.

This ruling upset Levine's plans, as, since the burning down of his theatre here, he had intended presenting the traveling attractions of the American Burlesque Circuit in the reservation theatre, the building of which he says he owns. This house seats about 1,200 and, prior to the fire, Levine was operating it as a motion picture house.

Levine, on Monday, left for Washington, D. C., where he says he will obtain the influence of several political friends and United States Senators toward inducing the Secretary of War to let him operate the theatre with the burlesque shows. Should he fail in this endeavor, Levine says that he will then request permission to have the theatre removed a distance of seventy-five feet, which will take it out of the reservation as well as Army jurisdiction.

Levine says that the reason given him for refusing to allow him to present the shows at the Army theatre was that the War Department had issued an order which would allow only vaudeville entertainment at the Liberty theatres and the other theatres in the reservation were only permitted to present motion pictures. He claims that he has been paying the Government a five per cent tax as well as a canteen fee, which he says proves that the Government has derived financial benefit from his theatre.

If he fails in his endeavor to either be permitted to give the shows in the reservation or have his house moved out of it, Levine will be forced to construct a building to house the American Circuit shows this coming season. The first of these shows was scheduled to open at the Army theatre next Monday.

WATSON TO OPEN IN ITHACA

"Beef Trust" Billy Watson will open his "Parisian Whirl" show for one night at the Lyceum, Ithaca, N. Y., before his regular season, which he opens at the Gayety, Buffalo, August 18.

The show will have Watson, Billy "Grogan" Spencer, Edgar Bixley, Pearl Lawler, Edith Dupree, Pearl Turner, Harry Howe, Phil Walsh and Rappi, the violinist in the cast. Watson will carry a chorus of twenty-two girls.

BERT WESTON NOT HELD

Bert Weston was only a witness, and was not held for the Grand Jury last week in connection with the case against the National Winter Garden, as was erroneously stated.

Burlesque News continued on Page 27

LEO STEVENS GIVES THEM COMIC OPERA AT KAHN'S UNION SQ.

Leo Stevens gave the Kahn audiences a bit of comic opera for the first part last week. He called it "A King for a Day." He then turned around and gave them plenty of real old style burlesque as a second part, called "Ward 23." Between these two, he had all the members of the company playing two or more characters throughout the performance, which kept them rather busy, both on and off stage, making the necessary changes.

Stevens, Mackey and Carr, handled the comedy, with Francis doing straight and a bit of light comedy. The boys all worked hard.

Ruth Rolling presented more gowns that were most pleasing to the eye. Her duet with Grace Howard went over very well, while her "Caroline Sunshine" took nicely.

Grace Howard was given a comedy bit to do on her opening. It was of a Sis Hopkins character and she handled it successfully. While not given an opportunity to talk, her actions more than carried her through. Later, when talking, she read her line most naturally. Few soubrettes can read lines as well as this young lady, for she knows the art of delivery. Her one number "Mary," was good for several encores. Miss Howard made five changes of costumes.

Babe Wellington had a lot to do early in the show and took care of everything nicely. She appeared in tights for the first time in a long time and, we might say, she looked very attractive in them. She read her lines well and put her numbers over.

Emily Clark, as a reporter, in male attire, carried herself exceptionally well. She worked nicely in her scenes and her number "Sarah, come over here," went over with a punch.

The bits and scenes were taken care of well by the following: The scenes in one with Stevens, Francis and Miss Howard. The "interview" bit with Stevens and Miss Clark. The comedy song put over by Mackey and Carr. The "Magician" bit proved a comedy situation, as it was offered by Mackey and Carr.

The comparison between an American and an Englishman, done by Stevens and Francis, pleased. The "undertaker" bit by Stevens, Francis, Carr and Miss Clark was well done. The "ghost" bit by Stevens, Mackey, Carr and Francis pleased.

Gara Zora offered a new dance last week called the "Venetian Sun Dance." It was most gracefully executed and appreciated by the audience. Before she came on, Solly Fields, who staged the preliminary dancing by the chorus, brought on the water girls, slaves and the keepers, which gave the dancer a very pretty background, while working. She wore a new costume that was very pretty. The electrical effects help materially in making the act a success.

The chorus looked well and went through the many numbers with lots of speed. The scenery was bright and all the numbers were arranged carefully.

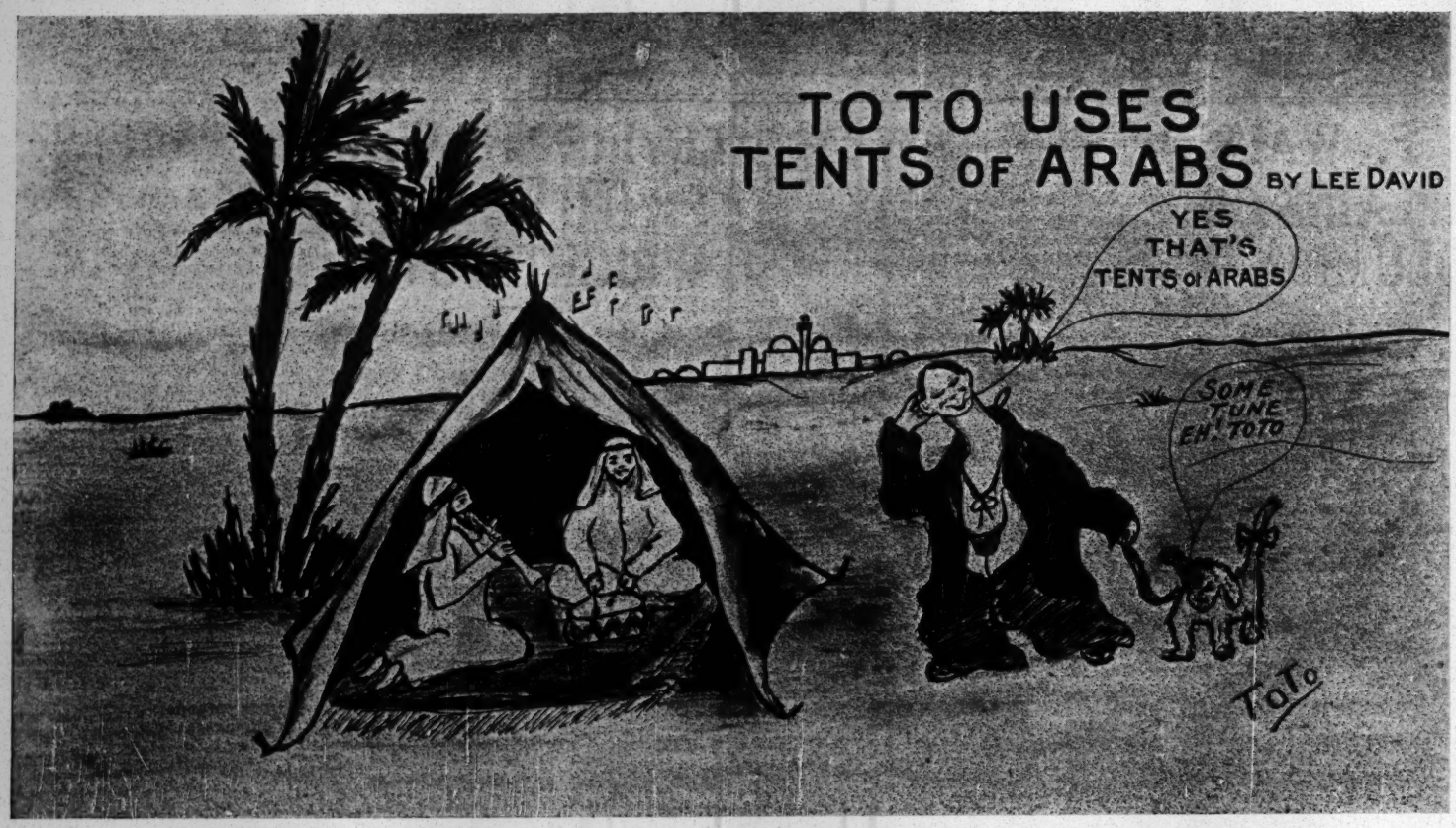
Sid.

ANNA SAWYER MADE TREASURER.

Anna Sawyer, last season with the "Burlesque Review" company, will not go on the road this season on account of ill health, but, instead, has been appointed treasurer of the People's, Philadelphia. Bud Abbott, treasurer of the house last season, will go to the Lyceum, Washington, in the same capacity.

MONTREAL OPENING DELAYED

MONTREAL, Can., Aug. 4.—The Gayety Theatre, a Columbia Circuit house, will not open on the regular season, Aug. 18, on account of repairs being made.



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Direction MAX GORDON

Nat Nazarro incorporated last week for $5,000.

Rose Adelle has joined the Cutter Stock Company.

Oscar Shaw broke his wrist while playing golf last week.

Jack Faur, formerly of the Sheedy offices, is on a vacation.

Cornwell and **O'Day** are to be seen together again this season.

Dwight Frye has signed with George Dickham for vaudeville.

The **Seymour Sisters** have lost their mother, **Mrs. Mary C. Dewey.**

Belle Young will be the soubrette of the "Girls From Joyland" this season.

"Tango Shoes" opens over the Orpheum time on Aug. 17 at Duluth, Minn.

Ward and **King** have been booked by Bob Baker to play all of the Loew time.

Dora Hilton has been booked to play the entire Loew Circuit, opening Aug. 11.

John Cromwell is to be **Grace George's** leading man in "She Would and She Did."

Dick Temple and **Emily Lee** have been added to the cast of "Look Who's Here."

John O. Grant will start rehearsals on Aug. 11 for Comstock and Gest's "Oh, My Dear."

Phoebe Foster and **Hassard Short** are to appear in the leading roles of "First Is Last."

Lew Pincus returned Monday from a two weeks' vacation spent at Paul Smith's.

Jimmy Rizzo, formerly of Rizzo and Buffano, is doing a new act with Earl Bronson.

Paul Kleist and company open at the Edgewater Beach Hotel, Chicago, Ill., on August 7.

Margaret Fitzgerald, reputed to be a Chicago society girl, has joined the Ziegfeld chorus.

Ben Ezzell and **Doris Bonita** are playing in summer stock at Hershey Park, Hershey, Pa.

Lester Lonergan has signed with Joe Hart to direct "Boys Will Be Boys," Hart's new play.

Everett Butterfield, a returned army officer, has been engaged for the cast of "A Regular Fellow."

Ann Orr, of "She's a Good Fellow," is now **Mrs. Archibald McNeil,** having been married last week.

Ethel Albertini has been engaged by Harry Hastings for his Big Show this season as prima donna.

William and **Gordon Dooley** have returned to the "Midnight Whirl" afer a two weeks' vacation.

Joe Dolan, last season with the "Girls From Joyland," signed last week for a part in "Tumble Inn."

Irene Chesleigh has been placed under contract to Marty Brooks, who will feature her in a new girl act.

Joe West has been engaged by "Sliding" Billy Watson to do a Western character with his show this season.

"The Creole Fashion Plate" has been rebooked at the New Brighton Theatre for the week of August 18.

Allen Spencer Tenney is writing a new monologue for Alfred B. Curcio and a two-act for Cormella and Adelle.

ABOUT YOU! AND YOU!! AND YOU!!!

Florence Mills, Clarence Nordstrom and **Miriam Collins** have been engaged for a new C. B. Maddocks production.

George Martin has replaced **Harry Foy** in the cast of "Billy Arlington's Golden Crooks" on the Columbia Circuit.

W. H. Talbutt has deserted the white tops to become manager of the New Lincoln Theatre, Newport News. Va.

Moe Cappelle, formerly manager of the Memphis Five, has joined Ray Miller's "Black and White Melody Boys."

Jack Inglis last week became the father of a 10½-pound baby girl, born in Woodcliff, N. J. She is his fourth child.

Mark Linder has been signed by **Max** Spiegel for his "Kiss Me Again" company, to play the part of Foxy Grandpa.

Guy Hardy is to be the representative of **George C. Tyler** in Chicago, as well as manager of the Blackstone Theatre.

Lionel Hein, play agent and vaudeville manager, is a candidate for the Assembly from the Tenth District, Manhattan.

Charles Purcell has been signed by the Shuberts for the leading tenor role in the new musical show, "Call a Taxi."

Sydney and **Townley** have been booked over the Orpheum Circuit by Max Hart, and start their tour early in September.

Cora Witherspoon and **Ned Burton** are to be in the cast of "She Would and She Did" when it opens later in the season.

Bert Mack, of the Dave Marion show, last week lost his father, J. B. Mack, a newspaper man who died in Philadelphia.

M. G. Marcus, formerly assistant treasurer at the Lyceum, Paterson, N. J., has been promoted to be treasurer of the house.

Laurence Gordon and **Florence Jolice** have signed with **George M. Gatts** for one of his new productions and are giving up their vaudeville sketch, "Nearly a Home Run."

Laura Walker is to play the leading role in "Those Who Walk in Darkness" in place of **Irene Fenwick,** out because of illness.

Frank Bryson and **Helen Louise Lewis** are to be seen in "Tiger Rose" on the road under the management of David Belasco.

Mildred Donnelly, last season ingenue with "Going Up," has signed with **Comstock and Gest** to play the lead in "Oh! My Dear."

Olive Wright, Carmen Scales, Charles Hall, Chas. Wythe and **Gale Windell** have been signed for "Lone Night" by Jack Goldberg.

John Crone, recently returned to the United States, has signed with the Shuberts for their next Winter Garden production.

M. F. Ketchum has been re-engaged to play character roles with the Chase-Lister Company, which will reopen at Atlantic, Ia., on Aug. 17.

Peter Callages and **Theodore Scheaffer,** amusement men of Salem, Ohio, have retired from the theatrical field. They have sold their two houses to the Steinberg Brothers.

Bessie McCoy Davis, Harry K. Morton and **Cecil Cunningham,** along with other members of "The Village Follies," gave an entertainment last week for returned overseas men.

Burr Curuth has been signed for "Checkers," of which a musical version will be produced by Sam Shannon under the title of "They're Off."

Al. Raymond, formerly the partner of Eddie Miller in the Eddie Miller Duo, will be seen in a new act to be known as Raymond and Stram.

Blythe Daly, daughter of Arnold Daly, sailed last week for London, where she is to originate the leading role in "Too Many Crooks" at the Savoy.

Ruth Terry, of the "Lombardi, Ltd." company, is spending her vacation at the Delaware Water Gap. She will remain there several weeks.

Jack Marcus, formerly of Marcus and West and "Oh, You Devil," is preparing a new act in vaudeville to be known as Marcus and Booth.

Merle Maddern has signed with Marc Klaw to appear in "Petroleum Prince" opposite Louis Bennison. Miss Maddern is a cousin of Mrs. Fiske.

Olga Cook and **Vincent McDonald** have been signed by **Gus Edwards** for "The Film Girl." This marks their initial Broadway appearance.

Florence Arle replaced **Florence Edney** in the cast of "She's a Good Fellow" at the Globe. Miss Edney is with Wood's "Too Many Husbands."

Dave Green has made a deal with Counihan and Shannon by which he will help book their houses, but will not give up his independent business.

Harry Masters and **Jack Kraft** have signed with Arthur Hammerstein to play the parts of Mulligan and Mulligan in "Some Time" next season.

Douglas Dunibrille, Theresa Josephs, Jack Clark and **George Phelps** have been signed for the Western company of "Going Up" by Cohan and Harris.

Edward Emery will replace **Lewis Lytton** in the cast of "The Red Dawn," which opens at the Thirty-ninth Street Theatre this (Wednesday) evening.

Jerome Bruner, character actor, last week lost his father, James M. Bruner, who died after a prolonged illness which extended over a number of years.

Joe Coffman, last season with "Hello Alexander," the McIntyre and Heath show, rejoined the company when it went into rehearsal again on Monday of this week.

Roy B. Dodge was operated upon for spinal trouble at the Trinity Hospital, Brooklyn, last week. The operation was successful and **Dodge** is now on the road to recovery.

Maurice Campbell has returned to America after spending two years in the service. During the latter part of his stay in Europe he was stationed in Germany.

Harvey F. Collins, Jr., a son of **Harvey** and **Della Collins,** of the Bob Ott Musical Comedy Company, was born at St. Vincent's Hospital, Worcester, Mass., on July 22.

Charles "Chuck" Callahan has signed a two-year contract with Cohan and Harris and will take to the road with "The Royal Vagabond" when that production starts its tour.

Malvin Franklin, who composed part of the music for "A Lonely Romeo," has just completed a new number entitled "World's Peace." It is being played between acts at the Casino.

Louise Groody, Hal Skelley, Wellington Cross, Harry Kelly, Mel Hartwell and the **Morin Sisters** have been engaged for the cast of "Just a Minute," which John Cort will produce.

Frank Bertrand has just returned from a special engagement at Rorick's Glen, N. Y., where he produced "The Mikado," "Chimes of Normandy" and played the part of Gaspard.

Art L. Benier, just discharged from the army, where he was a lieutenant, and formerly pianist with the Ford Sisters, is collaborating with H. Lambert in the writing of songs.

Frank Fay, Sam Ashe, Julia Ballew, Marguerite Farrell, Rath Brothers, the Glorias, James Thornton and **Tarzan** were on the bill of the Winter Garden concert last Sunday night.

James W. Castle left Saturday to take charge of the Auditorium Stock at Kansas City, Mo. He will stop over in Chicago on his way. It is planned to open the company on Aug. 30.

Emmet Calahan formerly was of the act known as Midgie Miller and The Calahan Brothers, is to sail for London shortly, where he will be the English representative of Chamberlin Brown.

Jack Mandell returned from his vacation spent at White Lake, New York, on Monday. **Dave Rose,** his partner, left upon his return for a two-weeks' automobile jaunt in New Jersey.

Jess Dandy, Fred Block and the **Frank Brothers** left on Saturday for a month's automobile trip through the Adirondacks. A week of the trip will be spent at William Morris' camp at Saranac Lake.

Nora Bayes, Blanche Ring, Eddie Leonard, Mr. and Mrs. **Coburn, Frank Sheridan, Robert Hilliard, Harry E. Dixey, Walter Jones** and **Howard Thurston** are to appear at the benefit for **Barney Fagan.**

Sinclair Mason, manager of the Elsmere Theatre, a Bronx motion picture house, was fined $25 by Magistrate Nolan in the West Farms Court last week for assaulting a boy who was in the lobby of the house.

Dave Catlin, treasurer at the Bijou Theatre last season, will be in charge of the box office at the Thirty-ninth Street Theatre when "The Red Dawn" opens there. This will be his third season with the Shuberts.

Dorothy Donnelly, who recently returned from France, where she helped to entertain the American soldiers, was guest of honor last Thursday night at a dinner given in her honor by the Stage Women's War Relief at the Cosmoplitan Club.

Eduardo Ferrari-Fontana, the grand opera tenor, recently divorced from Margaret Matzenauer, was married last week to Maria Esther Tadez in Newark. The bride is the niece of Carlo de Cespedes, Cuban Minister to the United States.

Al. Sanders, wine merchant, who, some time ago made a brief plunge into vaudeville, is, it is reported, to be the Hebrew comedian with Jean Bedini's new girl show, "Frivolities of 1919," scheduled to make its appearance some time in October.

Leonard McLaughlin, who for the last two years has managed the Auditorium Theatre, Baltimore, was in New York during the past week booking shows for the next season with **Jules Murry** of the Shubert offices. Mr. **McLaughlin** has all of his attractions until early next Spring lined up.

FAN SAN
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STOCK NEWS

STOCK PLAY BROKERS TO GO AFTER PLAY PIRATES

Plan to Employ a Traveling Representative Who Will Go from Town to Town Watching Pieces Produced and Detecting Frauds

Despite concerted efforts to put an end to pirating, the merry game of stealing plots and plays goes on.

Legislation recently passed made it a penal crime to steal, procure, or by any means present a play as your own which had been pirated from another. This had the desired effect of putting the pirates out of business as far as the larger cities were concerned. But they transferred their activities to the smaller cities and towns of the middle and far west, where stock has been the mainstay of theatricals. There they set up as agents of the large play brokerage firms in New York and other large cities, and began marketing their stolen goods. Of course, they offered them at prices that the stock manager eagerly jumped at, the result being that, before he was wise, he had on his hands a number of plays that had been pirated from others and he was in a fair way to be ruined.

This has resulted in a decision on the part of play brokering firms to put up a fight in the matter. Accordingly, they got together to decide what course of action had better be taken. DeWitt Newing, of the Century Play Company, outlined a plan that met with hearty approval and which will be put into operation as soon as all details are completed.

His plan is to employ a man whose acquaintance with the legitimate drama and stock will enable him to detect a pirated play as soon as he sees it performed or hears it read. He will visit all the different stock companies around the country and, when he comes across a play that has been pirated, he will trace it to its source, and, having traced it to the author or salesmen, will take steps to have him brought to justice. He will, of course, be invested with the proper authority to do this.

This should result in the imprisonment and fining of many bogus authors and agents and greatly remedy the play pirating evil, that has, for many years, been sucking the blood of stock.

BLANEYS REOPEN MONDAY

The Blaney Players, under the direction of Charles E. and Harry Clay Blaney, will open their season at the Yorkville Theatre, on Eighty-sixth street and Lexington avenue, next Monday with "A Pair of Sixes."

This organization, after a season of thirty-four weeks, closed on July 12, and will open with the same cast of popular players, headed by Francis McGrath and Forrest Orr. Hal Briggs will again be the stage director.

DAMROTH GETS FOUR PLAYS

George Damroth, manager of the "Strolling Players," who is at present seeking a house in or around New York, has acquired four new plays from the pen of Paul Preston Tempie. They are "Officer, Call a Cop," a farce; "In New Virginia," a Southern Melodrama; "The Great Question," a play on spiritualism, and "The Duel," a modern drama. They will be presented by his company and then released for stock through him.

O'HARA ENGAGES NEW LEAD

Warren O'Hara, who has been promoting the stock company at New Bedford, Conn., was in town last week and announced the engagement for his company of Mary Jackson as leading woman. He has also acquired the following plays from the Century Play Company: "Rich Man-Poor Man," "Johnny Get Your Gun," "Pollyanna" and "Happiness."

FIFTH AVE. OPENS AUG. 11

The Fifth Avenue Stock Company will open its season on August 11 with "Bought and Paid For," presented by a company including W. O. McWaters, Mae Melvin, Edmund Abbey, Edmund Vail, Edith Bower and Harry LaCour.

GOES WITH KEITH PLAYERS

Paul Scott has signed Ernestine Morely with the Keith Players at Union Hill, N. J., as leading woman. The company will appear again at the Hudson Theatre.

FAN SAN
(This is not a Face Powder)

WILL DIRECT AISTON CO.

J. W. Castle, who will direct the Arthur Aiston stock company at the Auditorium theatre, Kansas City, left for that place last Saturday evening. The theatre will inaugurate its season August 30th with the dramatic play, "Broken Threads." The second week, the bill will be "A Stitch In Time," which will be followed by "Johnny Get Your Gun."

BAINBRIDGE COMPANY CLOSES

DULUTH, Minn., Aug. 2.—The Bainbridge Light Opera Company made a failure out of its season here and had to close. George Sweet, the juvenile, and Florrence Webber, prima donna, left the company and returned to New York, where they are to rehearse for a new musical production.

PHALEN ENGAGES COMPANY

E. V. Phalen, who will again have charge of the stock company in Halifax, N. S., Canada, was in town last week and engaged the following people for his company: Bernard Delaney, leading man; Edan Preston, leading woman; Mary Mae Catterm, Estelle Riley and William Marswick.

NEWING WRITES PLAY

DeWitt Newing, of the Century Play Company, has written a new play called "Dawn o' the Mountains." The piece will be given a try-out by the Poli Players at Wilkes-Barre, Pa., the week of Aug. 11. Newing left Saturday for Wilkes-Barre to direct the play.

RUMSEY COMPANY TO CLOSE

SYRACUSE, N. Y., Aug. 4.—The Knickerbocker Stock Company, under the direction of Howard Rumsey, will close its season here on Saturday, August 9. This concludes the fourth annual engagement.

TEAR DOWN STOCK THEATRE

CHICAGO, Ill., Aug. 2.—The Wilson Avenue Theatre, long one of Chicago's leading stock houses, is being torn down and will be replaced by a new skyscraping commercial building.

WORCESTER SEES NEW PLAY

WORCESTER, Mass., Aug. 4.—The Poli Players, appearing at the Grand, this city, are trying out a new play this week, by Lee Morrison, called "Cape Cod Folks."

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The Secret
The secret of G. Washington's Coffee is simple. *It is coffee minus the waste.* It is just coffee—with the wood, and all that's not coffee in the berry eliminated. Try it for iced coffee. Dissolves in cold water.

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FOR JOE HURTIG'S
HELLO AMERICA
MONDAY, AUG, 11th, 11 A. M., PYTHIAN HALL
125th St. and Madison Ave.

$22.50—SALARY—$22.50

No half salaries. Sleepers, wardrobe, railroad fares to opening and closing points furnished by the management. Everything free. $50.00 BONUS to every girl that plays out her contract to close of season.
Apply MAURICE E. CAIN, HURTIG AND SEAMON, Strand Theatre Bldg., Broadway and 47th St., New York City, N. Y., Room 309, Third Floor.

PRIMA DONNA **LUCILLE ROGERS** BON TONS

STARS OF BURLESQUE

LEW LEDERER Will open at Kahn's Union Square Shortly

TEXAS BEAUTY **RUTH ROLLING** KAHN'S UNION SQUARE

SOUBRETTE **BETTY PALMER** GIRLS GIRLS GIRLS

GEORGE HART
Signed with Harry Hasting's "Kewpee Dolls" Opposite Tom Howard

SHIRLEY MALLETTE
A Southern Soubrette Now in the East. Signed with Strouse and Franklyn for Next Season.

MICKEY MARKWOOD
AT LIBERTY FOR NEXT SEASON— SEE ROEHM and RICHARDS

GEO. BARTLETT
WITH PACEMAKERS MANAGEMENT—HERK, KELLY & DAMSEL

MORRISON BUYS BUILDING SITE

Harry Morrison, manager of Harry Hastings' "Kewpie Dolls," purchased two lots at Great Kills, Staten Island, last week. He will erect a bungalow on the property next Spring.

MARKWOOD REPLACES NAWN

Tom Nawn has closed with "Blutch" Cooper's Victory Belles. Micky Markwood has replaced him.

ARNOLD TO HEAD HASTINGS SHOW

George Arnold, former advertising agent of Waldron's Casino, Boston, will do the advance work for Hastings Big Show this season.

GOES INTO "LISTEN LESTER"

Joe Braun, comedian with the "Sporting Widows" last season, will open with "Listen Lester" next Monday, replacing Hans Wilson.

COOPER WILL FEATURE THEM

Bert Lahr and Harry Coleman will be featured with James E. Cooper's "Roseland Girls" this season. The show is now in rehearsal.

BURLESQUE NEWS

(Continued from page 21)

REIDER TO MANAGE SHOW

Sam Reider has been appointed manager of Clamage and Irons' "All Jazz Revue," now in rehearsal in Detroit. He left Monday for that city.

Reider was to have gone ahead of Jack Singer's "Behman Show," but Singer gave him his release in order that he might accept the Irons and Clamage offer.

HEXTER MADE MANAGER

Billy Hexter, manager of the "Americans," on the American Burlesque Circuit, last season, has been appointed manager of the Empire Theatre, Cleveland. He left New York last Friday to get the house ready for its opening on Aug. 9. The "Lid Lifters" will be the first show to play the house.

TO MANAGE STONE & PILLARD

Martin Wigert has been switched from the "Beauty Revue" to manage "Stone and Pillard and their own show" on the American Circuit this season. Manny Russak will manage the "Beauty Revue."

MINSKYS OPEN AUG. 23

Minsky Brothers have announced that they will re-open the National Winter Garden Saturday night, August 23d, with a high class burlesque stock company. The entire house, both exterior and interior, is being re-decorated and many other improvements made.

The company will be composed of twelve principals and thirty girls. Those already engaged are Mae Kearns, Sydel Bennett, Louise Pearson, Jack Shargel and Harry Bentley.

MORTON AND RUSSELL RELEASED

Arrangements have been made through Chamberlain Brown and Jacobs and Jermon for the release of Harry K. Morton and Zella Russell from their burlesque contract with that firm.

Morton and Russell will work with the "Burlesque Review," however, for eight weeks, and during that time it is expected that they can be replaced by another team.

KAHN SETTING A BIG SHOW

B. F. Kahn will shortly offer one of the strongest stock burlesque shows in the country.

Commencing the week of Aug. 18 he will offer twelve principals, including three comedians, Frank Mackey, Lew Lederer and Ernest Mack, with James X. Francis doing straight; Brad Sutton, characters, and Billy Hoberg, bits. His two prima donnas will be Lorraine and Ruth Rolling. Margie Pennetti will be the ingenue, and he will have three soubrettes, Grace Howard, Babe Wellington and Vera Henrici.

Gara Zora, who has been at the house for ten weeks, will continue offering a different dance each week. Leo Stevens will produce the book, while Solly Fields will continue producing and arranging the numbers. He will have eighteen girls in the chorus.

HELEN STONE A MOTHER

Helen Stone, now Mrs. William Eustice, last week became the mother of a boy. She was in the National Winter Garden show last winter, where her husband was the electrician of the house.

NATIONAL WINTER GARDEN

Second Ave. at Houston St. **DIRECTION—MINSKY BROTHERS**

WANTED FOR STOCK BURLESQUE, comedians, soubrettes, straight man and juvenile. Only the very best need apply. Applicants will be interviewed **AUG. 12, 13, 14 & 15—Between 1 and 3 p.m.**

WANTED—CHORUS GIRLS for stock burlesque, fifty-two weeks in New York City. The most attractive engagement in Greater New York. Mediums and Ponies. Only apply in person, **AUG. 12, 13, 14 and 15, between 1 and 3 p. m.** Only the very best will be considered.

GALA OPENING

SATURDAY NITE, AUGUST 23

STARS OF BURLESQUE

GEO. E. SNYDER
STRAIGHT — WITH MAIDS OF AMERICA

JANE MAY
SOUBRETTE — MAIDS OF AMERICA

JACK SINGER AND LEW KELLY PRESENT
ARTHUR PUTNAM
WITH LEW KELLY SHOW

MARGUERITE WELCH
PRIMA DONNA WITH THE VOICE
See Will Roehm, Roehm and Richards, Strand Theatre Bldg, New York

PHIL COLLINS
JEW AND DUTCH — OPEN FOR BURLESQUE NEXT SEASON

ERNEST MACK — Eccentric Singing and Dancing Comedian
VERA HENNICI — Singing and Dancing Soubrette
KAHN'S UNION SQUARE SOON.
See ROEHM & RICHARDS

MYRTLE ANDREWS
Ingenue Soubrette—SLIDING BILLY WATSON SHOW—Season 1919-1920
MANAGEMENT ROEHM and RICHARDS

EMILY CLARK
With Joe Oppenheimer's Broadway Belles

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IRRESISTIBLE BUNCH OF NERVES — KAHN'S UNION SQUARE THEATRE

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BELLE EVELYN

MONSELLE & WHITESTONE

Singing and Piano In Vaudeville

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Jimmy Hussey—Neta Jo—Ciccolini—Montgomery & Allan—Muyacos. (Three to fill.)

Riverside—Sylvester & Vance—Helen Trix & Sister—Mosconi Bros.—Roland Travers Co.

Royal—Clark & Bergman—Al Raymond—W. Sweatman.

BROOKLYN, N. Y.

Orpheum—Venita Gould.

Bushwick—Craig Campbell—Hallen & Hunter—Arnaut Bros.

Henderson—Bert Fitzgibbon—O'Neill & Keller—Ryan & Healy—Arthur Hill.

New Brighton—Le Grohs—Lew Donnelly—Belle Baker—Marconi & Fitz.

Rockaway—Henry Lewis—Nan Halpern—Jas. Lucas.

BALTIMORE.

Maryland—Fallon & Brown—Jen Middleton—Lew Hawkins—M. Maxfield.

BUFFALO.

Shea's—Dawson Sisters & Storn.

BOSTON.

Keith's—Josephine & Henning—Florenz Duo—El Cota—Primrose Four.

DETROIT.

Temple—Eva Shirley Jazz Band.

GRAND RAPIDS.

Ramona Park—Geo. Price Co.—Ivan Bankoff Co.—The Geralds—Francis Renault—Seven Bracks—Claude Coleman.

MONTREAL.

Four Danubes—Diamond & Brennan—"Indoor Sports"—Winstons Sea Lions.

PHILADELPHIA.

Keith's—Bob Hall—Doree's Celebrities—Holt & Rosedale—Miss Lillian & Twins—"Beginning of World"—Cahill & Romaine—Ernest Evans & Co.—Jack Kennedy & Co.

PITTSBURGH.

Davis—Moscova's Ballet.

PORTLAND.

Keith's—Jazzland Navy Octette—Rudinoff—Belle Sisters—Morgan & Kloter—Felix & Fisher—Dickinson & Deagon.

TORONTO.

Shea's—"Artistic Treat"—Eddie Borden Co.—Millership & Gerard—Stella Mayhew—Emerson & Baldwin.

WASHINGTON.

Keith's—Orville Stamm—"Overseas Revue"—H. & G. Ellsworth—Olson & Johnson.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Patricola—Sweeties—Sharrock—Kanazawa Japs—William Ebs—Casting Campbells.

State Lake—Lambert & Bell—La Bernicia & Co.—Marion Harris—Claudia Coleman—Three Weston Sisters—Enos Frazer.

CALGARY.

Orpheum—"Current of Fun"—Blanche & Jenny Creighton—Casting Wards—Hayden & Ercelle—Herman & McManus—Lamberti—Frisco & Co.

DENVER.

Orpheum—Morgan Dancers—Gt. Lester—Lloyd Wells—Harry Holman—Brudian & Silbermoon—Ann Gray—Lo Que Dupree.

LOS ANGELES.

Orpheum—(First Half)—Shelah Terry Co.—"Reckless Eve"—Nelson & Chain—Ione Pastori. (Second Half)—Sherer & Bekefi—Deiro—Clifford & Wills—Nelson & Chain.

SALT LAKE CITY.

Orpheum—Frank Dobson & 13 Sirens—Thomas Swift & Mary Kelly—Espe & Dutton—Clifford Walker—Aerial Shaws—Carcenittti Brothers—Bronson & Baldwin.

SAN FRANCISCO, CAL.

Orpheum—"What Girls Can Do"—"Pianoville"—Nidson & Forest—Haig & Waldron—Frances Dougherty—Oliver & Olt—Mlle Nadji—Chinese Brass Band.

WINNIPEG.

Orpheum—Julius Tannen—Will J. Ward & Girls—O'Neil & Kellar—Geo. Kelly Co.—Bryan & Broderick—Royal Gascoignes.

PANTAGES CIRCUIT

WINNIPEG, CANADA.

Bonesetti Troupe—Stan & MacLaurel—Long & Ward—Fritchie.

REGINA & SASKATOON, CANADA.

O. H. Teddy—Frank Bush—J. Swayne Gordon & Co.—Georgia Howard—Three Fishers.

EDMONTON, CANADA.

Oh, Billy—Hall & Shapiro—Joe Roberts—McLean & Co.—Stagpole & Spier—Mozarts.

CALGARY, CANADA.

Honeymoon Inn—Shaw & Bernard—Makarenka Duo—Murry Livingston—Austin & Delaney—Rials.

GREAT FALLS AND HELENA, MONT.

Cyeno Japs — Clyde Cook — Venetian Gypsies — Silber & North—Lady Alice's Pets—La Petite Elva.

BUTTE, MONT. (FOUR DAYS), ANACONDA AND MISSOULA (ONE DAY).

Golden Troupe — Marie Fitzgibbon — Le Grohs — Chisholm & Breen — Panama Trio — Lorsch & Russell.

SPOKANE, WASH.

Jarvis Revue—Ad Wohlman—Porter J. White & Co. — Anita Arliss — Canfield & Rose — Morak Sisters.

SEATTLE, WASH.

Little Lambs—Retter Brothers—Ray Conlin—Imperial Quintette — Ray & Emma Dean — Three Romanoff Sisters.

VANCOUVER, B. C.

The Shattucks — Bobbie Henshaw — Gilrain Dancers—Rialto Quartette—Joe Jackson—Gaylord & Herron.

VICTORIA, B. C.

"Her Left Shoulder" — Florence Rayfield — Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

TACOMA, WASH.

Brosius & Brown—Dorothy Lewis—Richard the Great — Hello, People, Hello — Ball & West — Stewart & Olive.

PORTLAND, ORE.

Submarine F-7—Juliet Dika—The Cromwells—Argo & Virginia Sisters — Novelty Minstrels — Green & Pugh.

SAN FRANCISCO, CAL.

Booth & Leander—Lawrence & Edwards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels—Harris & Noland—Singer's Midgets.

OAKLAND, CAL.

Diaz & Monks—Nadell & Pollette—Cliff Clark—Leila Shaw & Co.—Empire Quartette—Joe Fenton & Co.

LOS ANGELES, CAL.

Monroe & Grant—Sam & Ada Beverly—Four Rennees—Joe Darcy—Kelly Field Players.

SAN DIEGO, CAL.

Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio — Josephine Davis — Cook & Lorenz — Teeter Septette.

SALT LAKE CITY, UTAH.

Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

OGDEN, UTAH.

Will Morris—Victoria Four—Maidie DeLong—Stever & Lovejoy — Harris & Mannion — "Some Baby."

DENVER, COLO.

Hall & Guilda—Valmont & Reynen—Rucker & Winifred—Arthur Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half) — Francis & Wilson — Gladys Kelton—Dwyer & May—Downing & Bunnin — Jean Leighton's Revue — Durkin Girls — "Our Boy"—Clark & Crawford—Judge & Gail. (Last Half)—Sweeney & Rooney—Al Ricardo—Musical Hodges—Ted Healy—Flamenco Co.—Corse Payton & Co.—King & Harvey.

Boulevard (First Half)—Juggling Nelson—Van Borgen & Josephine—Three Rozellas—Ted Healy—Scanlan, Deno & Scanlan. (Last Half)—Louise & Carmen — Loney Nase — "Poor Jim" — Frazer, Bunce & Hardy—Five Martins.

National (First Half)—Goldie & Ward—Weber, Beck & Frazer—Sabbott & Brooks—Wyre & Fields—Chas. McGoods Co. (Last Half)—Binns & Bert—Durkin Girls—Tabor & McGowan.

Orpheum (First Half)—Karsey's Myriophone—McDermott & Wallace—Al Ricardo—Summer Girls & Fall Guys—Armstrong & James—Five Martins. (Last Half)—Wilbur & Girlie—Helen Morati—Rozellas—Harold Selman Co.—Mumford & Stanley—Chas. McGoods Co.

Avenue B (First Half)—Oliver—Harry Green—Reddington & Grant. (Last Half)—Maxwell Quintette—Foley & McGowan.

Delancey St. (First Half)—Dancing McDonalds—Harry Meehan—"Poor Jim"—Tabor & Green—Paul & Pauline. (Last Half)—Juggling Nelson—McDermott & Wallace—Van Bergen & Josephine—Four Rubes—Nelson & Cronin—Karsey's Myriphone.

Greeley Sq. (First Half)—Louise & Carmen—Loney Nase—Tabor & McGowan—Gillen, Carlton Co. — Mumford & Stanley — Harishima Brothers. (Last Half) — Four Cliffords — Chong — Shea & Nelson—Hyman Adler Co.—Weber, Beck & Frazer—Paul & Pauline.

Lincoln Sq. (First Half) — Chong — Sweeney & Rooney—Hyman Adler & Co.—Shea & Nelson—Binns & Bert. (Last Half)—Belle & Gray—Turelli — Jean Leighton's Revue — Downing & Bunin—Scanlan, Deno & Scanlan.

Victoria (First Half)—Chyo & Chyo—Connolly & Francis—Harold Selman Co.—Frazer, Bunce & Hardy—Bernevici Brotners. (Last Half)—Brightons — Dwyer & May — Arthur Sullivan Co. — Sen. Francis Murphy—Summer Girls & Fall Guys.

BROOKLYN, N. Y.

Metropolitan (First Half)—Helen Moretti—Dave Austin & Co.—King & Harvey—Four Rubes. (Last Half)—Gladys Kelton—Goldie & Ward—"Somewhere in France"—Clark & Crawford—Beattie & Blone.

DeKalb (First Half)—Wilbur & Girlie—Al B. White — Arthur Sullivan & Co. — Sen. Francis Murphy—Musical Hodges. (Last Half)—Dancing McDonalds—Connolly & Francis—Gillen Carleton Co.—Armstrong & James—Bernevici Brothers.

Palace (First Half)—Jack Moore Trio—Ferdinand—"Somewhere in France"—Grace Comeron. (Last Half)—Oliver—Reddington & Grant.

Warwick (First Half)—Maxwell Quintette. (Last Half) — Ferdinand — Cook & Vernon — Baker & Rogers.

BALTIMORE, MD.

Le Veaux—Ford & Goodrich—Chas. Deland Co.—Stanley & Mazie Hughes.

BOSTON, MASS.

(First Half)—Brown's Dogs—Newell & Most—Armstrong & Smith—Conroy & O'Donnell—Brown, Gardner & Barnett. (Last Half) — Louise & Mitchell—June Mills Co.—Knox & Inman—Patrick & Otto—Five Musical Misses.

FALL RIVER, MASS.

(First Half)—Louise & Mitchell—June Mills Co.—Knox & Inman—Patrick & Otto—Five Musical Misses. (Last Half)—Brown's Dogs—Newell & Most—Armstrong & Smith—Conroy & O'Donnell—Brown, Gardner & Barnett.

HAMILTON, CANADA.

Asaki & Girlie—Mason & Cole—Billy Swede Hall & Co.—Carroll & Coffman—Minnie Burke & Band.

MONTREAL, CANADA.

Lowe & Baker Sisters—Francis & Hackett—Octavia Handworth—Clarence Wilbur—Baraban & Grohs.

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NEW ROCHELLE, N. Y.
(First Half)—Cook & Vernon—Baker & Rogers —Lature & Foley. (Last Half)—Grace Cameron.
PROVIDENCE, R. I.
(First Half)—Cooper & Lacey—Millard & Doyle —Martin & Courtney—Dave Harris—Fiji Troupe. (Last Half)—Aerial Belmonts—Jimmy Casson & Co.—Hugh Norton Co.—Jack Teddy—"Fashions De Vogue."
SPRINGFIELD, MASS.
(First Half)—Aerial Belmonts—Jimmy Casson & Co.—Hugh Norton & Co.—Jack Reddy—"Fashions De Vogue." (Last Half)—Cooper & Lacey—Millard & Doyle—Martin Courtney—Dave Harris—Fiji Troupe.
TORONTO, CANADA.
Cowboy Williams & Daisy—Lillian Calvert—Brown & Jackson—Barbier Thatcher Co.—Exposition Jubilee Four—Five Avollons.
PALISADES PARK, N. J.
Holden—Daras Brothers—Lillian & Twin Brothers Mlle. Avolly.

PROCTOR'S CIRCUIT
Week August 4.

NEW YORK CITY.
Fifth Avenue—Wheeler & Potter—John Clark Co.—Mary Maxfield Co.—Johnson Baker & Johnson —R. C. Faulkner—Diane & Rubini—"Business Proposal"—John Cutty—Gallerini & Son.
Harlem Opera House—Bert Earl & Girls—Lewis & Dody—Gallerini & Son—Billy Shoceon—"On the Ragged Edge"—Joe Levoe—Chas. Lispon & Co.—R. Faulkner—"Every Sailor"—L. Fitzgerald Co.
81st Street—Louise Carter & Co.—Delmar & Kole—Lydia Barry—Ford & Cunningham Girls—Stone & Armond—Maria & Anna Clark—Helen Glason Co.—Lady Oga Tawaga—"Beginning of the World"—Lola Girlie & Co.
125th Street—Zelaya—Karzella's Birds—"Girl in the Frame"—Yankee Four—Helen Miller—Jas. Thompson Co.—Gilbert Sisters.
Grand Opera House—Jones & Greenlee—Lady Alice's Pets—Ben Harney Co.—Lulu Coates Co.—Heyhapaki Japs.
58th Street—Milo—L. & I. Telaak—Piquo & Fellows—Al Ricardo—Brown's Musical Kilties—Depoern Trio—Mrs. Gene Hughes—Frank Mullane—Johnson & Crane—Maria—Stone & Armond.
23rd Street—Loring Smith—Saranoff & Girls—Green & Parker—Ben Venuto Two—Greenle & Drayton—Wm. Morrow—Billy Hart & Girls.
MOUNT VERNON.
Black & White—"Every Sailor"—Patsy Doyle—M. & A. Clark—Mark Bros.—Green & Parker—Marzelle's Birds—Masters & Kraft—Green & Myra.
YONKERS.
Mrs. Gene Hughes Co.—Geo. Jessel—Beck & Valda—Princess Mai Tai—Martin & Florence—Milo—B. & I. Telaak—Braminos—"On the Ragged Edge."
BROOKLYN, N. Y.
Halsey—Homer Romaine—Voland & Vine—Althoff Sisters—Ford & Shaw—Corinthens—Musical Christies—Mard & Lorenz—Jos Willard & Co.—Kinney & White—Charles Bartholmew.
Prospect—Helen Miller—Dotson—Helen Gleason Co.—Merino & Maley—Delano & Pike—Patsy Doyle—Mary Maxfield—Lewis & Dody—Musical Kilties—Hippodrome Four.
Greenpoint—Bernard & Merit—Mizuno Japs—Lillian Fitzgerald Co.—Merino & Malley—Bert Earle Girls—Girl in the Frame—Dotson.
ALLENTOWN, PA.
Nestor & Vincent—Francis & Overholt—Memories—Farrell Taylor Co.—Casting Nellos—Waiman & Berry—Harry Jolson—Chas. Ahearn Troupe.
ALBANY, N. Y.
Three Hoy Sisters — Strand Trio — "Father's Daughter"—Wilber Sweatman Co.—Canton Three—Chinese Entertainers — May Gardner — Hallen & Goss—Black & White Revue—Romas Troupe.
BINGHAMTON, N. Y.
Pasquale & Golden—Gordon & Gordon—Walter J. Hayes—Three Kings.
CINCINNATI, OHIO.
June & I. Melva—McDonald & Cleveland—Jerome & Herbert — Geo. Randell Co. — Rector Weber & Lang—Degnon & Clifton.
CHESTER, PA.
Dancing Dorians—Miller & Cook—Resisto—Ellis & Irwin—Dores Celebrities—Nifty Trio—Monte & Parte — Millay McCarthy Co. — Eugene Emmett — "All Aboard."
CAMDEN, N. J.
Nifty Three—Monte & Parte—Millaly McCarthy Co. — Eugene Emmett — "All Aboard" — Dancing Dorians—Miller & Cook—Resisto—Ellis & Irwin—Dores Celebrities.
DAYTON, OHIO.
Jack Morrisy Co.—Miller & Lyle—Musical Echo—Tom Moore & Girls—Hackett & Delmar—Bud & Jess Gray—Leonard & Willard—Green, Miller & Green—Nelson & Barry Boys—LaBerncia & Co.
ELIZABETH, N. J.
Paige & Green—Paul Porsace—Geo. Fisher Co.—Yates & Reed—"Bubbles"—Rekoma—Hampton & Blake—Holmes & Levier—Monarch Comedy Four—Six Military Girls.
ELMIRA, N. Y.
Annette & Morrelle — Bob Randell — Wayne, Marshall & Candy—Dixon, Bowers & Dixon—Ryan & Riggs—Pasquale & Golden—"Stars in Toyland."
HAZELTON, PA.
Robinette — Helen Coline & Co. — Bender & Meehan—"New Doctor"—Neary & Gore—Black & White—Gertrude Morgan—Wm. Ebbs & Co.
HOLYOKE, MASS.
Nellos, The—Gonne & Albert—Roy LaPearl Co. —"Girl in Milwaukee"—Lazar & Dale—"Half Past Two."
HARRISBURG, PA.
The Brads—Waiman & Berry—Finley & Hill—Asaki Troupe—Dare Brothers—Cooper & Burkhart —Maggie LeClair Co. — Walters & Walters — Columbia Six.
INDIANAPOLIS, IND.
Four Dancing Demons — Cooney Sisters — Harry Oaks & Co.—Bob Van Honen—Frear, Baggett & Frear.
ITHACA, N. Y.
Walter J. Hayes—Ryan & Riggs—"Stars in Toyland"—Annette & Morrell—Bob Randell—Dixon, Bowers & Dixon.
JERSEY CITY, N. J.
Hampton & Blake—"Girl in the Air"—Gilbert Sisters—Hart & Circus Girls—Chas. Lipson Co.—Joe LeVoe—Saranoff & Co.—Fred Wallace & Co.—Sue Smith.

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Gert Morgan—Kimberley & Page—McCormick & Co.—Esther Trio—Fred & Albert—Billy Rhodes—Wilcox, LeCroix Co.—Frankie Fay & Two.
NEW LONDON, CONN.
Field Sisters — Keating & Walton — Saxton & Farrell—Toot Sweet Four—Follette's Monks—Fred Eldridge—Harry Tenny Co.—Reed & Tucker.
NEWARK, N. J.
Mark Brothers—Masters & Kraft—Moran & Mack —Green & Myra—"Man Hunt"—Wolf & Paterson —"Girl in the Air"—Olga Cook Co.—Delano & Pike—Wheeler & Potter—"Bubbles."
PASSAIC, N. J.
Barbette—Simpson & Moore—Harry Brooks Co.—rank Farron—Lorner Girls & Co.—Lestro—Karl & Inez—Nat Jerome & Co.—Inman & Horton—Daly & Berlew.
PITTSFIELD, MASS.
Fred Eldridge—Stewart & Neff—Dorothy Richmond Co.—Harry Tenny Co.—Dancing Serenaders — Gordon & Gordon — Field Sisters — Keating & Walton—Toot Sweet Four.
PITTSBURGH, PA.
Fred Carter—Allan & Betty—Bijou Russell—Denn & Cunningham Twins—Jerome & Newell—Weber, Beck & Frazer—Dancing Humphreys.
PAWTUCKET, R. I.
Singer & Girls—Phil Davis—Valdares—Hill & Ackerman—Mabelle Philips—Richard Lee—Pollard —McAvey & Wilson.
PATERSON, N. J.
Valdares—Monarch Comedy Four—Billy Glason—Osaki & Taki — Bond Wilson Co. — Al Ricardo — Andre Sisters & Poole — Dunbar & Turner — Geo. Fisher Co.—Turner & Grace.
READING, PA.
Dare Brothers—Cooper & Burkhart—Maggie LeClari Co.—Walters & Walters—Columbia Six—The Brads — Francis & Overholt—"Memories" — Farrell Taylor—Casting Nellos.
SYRACUSE, N. Y.
Temple—Alma & Merriman Girls—Helen Vincent —Emily Smiley Co.—Three Kings—Jones & Sylvester— Syncopated Dancers—Piquo & Fellows—Rob & Robinson—Wayne, Marshall & Candy—Harmony Club—Green & LaFell—Three Bullawa Girls.
SCRANTON, PA.
Al Stryker—Macy & Arch—Nat Leffingwell Co.—William Ebbs—Charles Ahearn Troupe—Robinette — Ward & Wilson — Helen Coline — Bender & Meehan—Asaki Troupe.
SCHENECTADY, N. Y.
Three Bullawa Girls—Robb & Robinson—Early Laight Co.—Chas. Martin—Harmony Club—Alma & Merriman Girls—Helen Vincent—"Mayor & Manicure"—Jones & Sylvester—Syncopated Dancers.
TOLEDO, OHIO.
Bud & Jess Grey—Leonard & Willard—Green, Miller & Green—Nelson & Barry Boys—LaBernicia & Co. — Jack Morrissey — Miller & Lyle — Musical Echo—Tom Moore & Girls—Hackett & Delmar.
TRENTON, N. J.
Fred & Albert—Billy Rhodes—Wilcox, LeCroix Co. — Frankie Fay & Two — Corncob Cutups — Al Stryker—Althoff Sisters—Kimberly & Page—Barry McCormick Co.—"New Doctor."
TORONTO, CANADA.
Burns Brothers—Winkle & Dean—Art Smith—John McGowan Co. — Hickman Brothers — McKay Scotch Revue.
TROY, N. Y.
Chinese Entertainers—May Gardner—Hallen & Goss — Black & White Revue — Romas Troupe — Three Hoy Sisters—Strand Trio—"Father's Daughter"—Wilbur Sweatman Co.—Canton Three.
WOONSOCKET, R. I.
Pollard—McAvey & Wilson—Valdares—Singer & Girls—Phil Davis.

STOCK NEWS
(Continued from page 25)

TO TRY $2 PRODUCING

Charles E. and Harry Clay Blaney will not confine their theatrical enterprises this season to stock alone, but will make a bid for Broadway favor by producing several $2 plays. They have on hand a play by Forest Halsey which is to be seen on Broadway. Also, they have added two to their circuit of nine stock houses. They plan to produce at least three big Broadway shows.

AISTON SIGNS LEADING LADY

Arthur C. Aiston has signed Helen Brosius as leading lady with his Kansas City stock company. He plans to produce plays that will give her and Dollie Gray equal opportunity in the leading roles, thus having two leading women.

FRAYNES SIGNED BY AISTON

Frank I. Frayne, senior and junior, father and son, have been signed by Arthur C. Aiston for characters and juveniles, respectively, with his new stock company at the Auditorium, Kansas City, Mo.

ALLIE LOGSDON NOT TO QUIT

Allie Logsdon, the well-known stock agent who recently got married, has decided not to qut booking repertoire people. She is to retain her office in the Putnam Building and is having it renovated.

DAMROTH SEEKS THEATRES

George Damroth, who is guiding the destinies of the Strolling Players, is negotiating for theatres in and around New York.

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10,000	9x12 Heralds, 4 pp., each page 6x9	20.90
5,000	10½x14 Heralds, 4 pp., each page 7x10½	13.75
10,000	10½x14 Heralds, 4 pp., each page 7x10½	22.00
5,000	12x18 Heralds, 4 pp., each page 9x12	16.50
10,000	12x18 Heralds, 4 pp., each page 9x12	27.50
5,000	14x21 Heralds, 4 pp., each page 10½x14	19.25
10,000	14x21 Heralds, 4 pp., each page 10½x14	33.00
5,000	6x24 Heralds, two sides	13.20
10,000	6x24 Heralds, two sides	21.45
5,000	7x21 Heralds, two sides	13.75
10,000	7x21 Heralds, two sides	22.00
5,000	9x24 Heralds, two sides	16.50
10,000	9x24 Heralds, two sides	27.50
5,000	10½x28 Heralds, two sides	19.25
10,000	10½x28 Heralds, two sides	33.00

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My N. Y. Office open as usual

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EMMA KRAUSE
PRESENTS
5 HONEY GIRLS
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ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"At 9.45"—Playhouse, New York, indef.
"Angel Face"—Colonial, Chicago, indef.
"Better 'Ole"—Mr. and Mrs Coburn—Booth, N. Y. City, indef.
"Boys Will be Boys"—Ford's Baltimore, Md., Aug. 18-25.
"Cappy Richs"—Cort, Chicago, Ill., indef.
"Chu Chin Chow"—Century, New York, Aug. 7, indef.
"The Challenge"—Selwyn, New York City, indef.
"Crimson Alibi"—Broadhurst, New York, indef.
Carmelo's Ted. Musical Comedy Co.—Rex, Omaha, Neb., indef.
"East Is West"—Astor, New York City, indef.
"Every Woman"—Shubert-Garrick, Washington, D. C., Aug. 17-22.
"Five Million, The"—Lyric, New York City, indef.
Greenwich Village Follies—Greenwich Village, N. Y., Indef.
"Gaieties of 1919"—44th Street, New York City.
"Honeymoon Town"—La Salle, Chicago, indef.
"Havana"—Plymouth, Boston, indef.
"I Love You"—Cort, Chicago, Ill., indef.
"I'll Say She Does"—Shubert-Garrick, Washington, D. C., Aug. 11-16.
"John Ferguson"—Fulton, New York City, indef.
"Lightnin'"—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"La La, Lucille"—Henry Miller's, New York City, indef.
"Lonely Romeo"—Shubert, New York, indef.
"Midnight Whirl"—Century, New York City, indef.
"Monte Cristo, Jr."—Winter Garden, New York City, indef.
"Nighty Night"—Princess, New York City, Aug. 7, indef.
"Oh, What a Girl"—Shubert, New York, indef.
"Oh, My Dear!" Wilbur, Boston, indef.
"Only Girl, The"—Chubert-Garrick, Aug. 4-9.
"Prince There Was, A"—Grand O. H., Chicago, indef.
"Passing Show of 1918"—Palace, Chicago, indef.
"Red Dawn, The"—39th Street, New York, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Regular Feller, A"—National, Washington, D. C., Aug. 4-9.
"Scandal"—Garrick, Chicago, indef.
"She's a Good Fellow"—Globe, New York City, indef.
"Sleepless Night, A," Studebaker, Chicago, indef.
"Sunshine"—Princess, Chicago, 4-16.
"Scandals of 1919"—Liberty, New York City, indef.
Spanish Opera Co.—Cort, New York City, indef.
"See-Saw"—Tremont, Boston, Mass., indef.
"Thirty-nine East"—Maxine Elliott, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Up in Mabel's Room"—Wood's, Chicago, Ill., indef.
"Voice in the Dark, A"—Republic, New York, indef.
"Ziegfeld Folliess"—New Amsterdam, indef.

STOCKS

Albee Stock, Providence, R. I., indef.
Arlington Theatre Co.—Boston, Mass., indef.
Alcazar Players—Alcazar, San Francisco, Cal.
Baker Players—Portland, Ore., indef.
Blaney Stock—Yorkville, New York City,
Belgrade, Sadie—New Bedford, Mass., indef.
Bessey, Jack, Stock—Peoria, Ill., indef.
Brissac, Virginia, Stock—Strand, San diego, Cal., indef.
Brown, George., Stock—Whalen Park, Fitchburg, Mass., indef.
Booth, Nellie, Players—Pittsburgh, Pa., indef.
Brownell-Stock—Dayton, O., indef.
Byers, Fred. Stock—Waverly, N. Y., indef.
Chicago, Stock—Altoona, Pa., indef.
Crawford El Stock, Bath, Me., indef.
Colonial Stock—Pittsfield, Mass., indef.
Colonial Stock—Cleveland, O., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Durkin Stock—Skowhegan, Me., indef.
Desmond, Mae, Players—Scranton, Pa., indef.
Del Lawrence Co.—Majestic, San Francisco, Cal., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Forest Park Musical Stock—St. Louis, Mo.
Grand Theatre Stock Co.—Tulsa, Okla, indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City Oklahoma, indef.
Glaser, Vaughan, Musical Stock—Cleveland, O, indef.
Hunt's Musical Stock—Boston, Mass., indef.
Howard-Lorn Stock — National, Englewood, Ill. indef.
Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.
Hawkins-Webb Co. (2) — Powers, Grand Rapids, Mich., indef.
Keith Stock—Columbus, O., indef.
Keith Players—Union Hill, N. J.
Knickerbocker Players—Syracuse, N. Y., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal. indef.
Liberty Players—Norumbega Park, Mass., indef.
Lyceum Theatre Stock—Duluth, Minn., indef.
Lyric Stock—Lincoln, Neb., indef.
Lyhic Theatre Players—Hamilton, Can.
MacLean, Pauline, Stock — Caleron Park, N. Y.
Majestic Theatre Stock—Los Angeles, Cal., indef.
Manhattan Players—Rochester, N. Y., indef.
Marshall Stock—Washington, D. C., indef.
Morosco Stock—Los Angeles, Cal., indef.
Minturn Stock—Milwaukee, Wis., indef.
Orpheum Players—Montreal, Can., indef.
Otis Olive Players—La Fayette, Ind., indef.
Permanent Players — Orpheum, Moose Jaw, Sask, Can., indef.
Piney Theatre Stock Co.—Boise, Idaho, indef.
Park Theatre Stock—Utica, N. Y., indef.
Poli Players—Springfield, Mass., indef.
Poli Players—Waterbury, Mass., indef.
Poli Players—Wilkesbarre, Pa., indef.
Poli Players—Worcester, Mass., indef.
Robins Players—Toronto, Can., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co., Bert.—Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
Spooner, Cecil—Miner's Bronx, N. Y. City, indef.
Stevenson Musical Stock—Hartford, Conn., indef.
Taylor Musical Stock—Penacook, N. H., indef.

CIRCUS ROUTES

Ringling Bros. & Barnum & Bailey's Circus, Chicago, Ill., 9-17.

MINSTRELS

Al. G. Fields'—Auburn, N. Y., 6; Oswego, N. Y., 7; Utica, N. Y., 8-9; Syracuse, 10-13 Rochester, 14-16.

"A LITTLE JOURNEY" STOPS

"A Little Journey," which has been having a lengthy and prosperous run at the Vanderbilt Theatre, closed Saturday night. The same company will go on tour next season, beginning late in August.

Alma Gluck and Efren Zimbelist are to give a joint recital for the benefit of the Palestine Restoration Fund on November 30 at the Hippodrome.

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GENTLEMEN

Brady, Paul	Dusette, Jack	Carpenter, Irving	Comfort & King	Mattice, Ward	Ross, Walter
Clifford, Paul	Frey, E. G.	Dunedin, Jimmy	Kellar, Bert	Nicola, Mr.	Samayoa, Manuel
Cohen, J. N.	Donovan, Frank P.	Gordon, Ray	Mack, Harry	Perry, Joe & Viola	Taylor, Phil M.
Cohan, Thos.	Duncan, Verne	Harkins, W. S.	Murray, Peter H.	Prescott, Frank P.	Thomas, Peter
Clark, Wm. J.		Hayden, Thos.	McShane, Jack		Wild, Billy

LADIES

Adams, Mae	Borus, Jean	Earle, Ida	Henderson,	Parkes, Evelyn	Smith, Susie
Allbright, Fanny	Cleveland, Hazel	Ford, Agnes	King Sisters	Packard, Allie	Thorne, Miss B.
Barron, Minnie L.	Devere, Billie	Hennici, Verna	Marvin, Anna	Saunders,	White, Winnie
Barnett, Joe	Delmore, Addie	Leonora	Madore, Vivian	Dorothy	Wilson, Eleanore
					Warner, Caroline

"OH, WHAT A GIRL" IS A GIRL THAT WILL BE LIKED FOR WEEKS

"OH, WHAT A GIRL."—A musical farce, with book and lyrics by Edgar Smith and Edward Clark. Music by Charles Jules and Jacques Presburg. Presented by J. J. and Lee Shubert at the Shubert Theatre, Monday evening, July 28, 1919.

THE CAST.

Downes	Larry Francis
Carr	Mat Murphy
Taylor	George Stifter
Smathers	William Zinnel
Holmes	Harold Hulen
Williams	William Barry
Ross	Dave Dreyer
Washington	Lew Cooper
Bill Corcoran	Frank Fay
Jack Rushton	Sam Ash
Margot Merricale	Hazel Kirke
Lola Chappelle	Vera Groset
Luigi Fravola	Ignacio Martinetti
Deacon Amos Titmouse	Harry Kelly
Perkins	Sam Curtis
Susie Smith	Nancy Fair
Amanda Titmouse	Elizabeth Moffat
Cinderella	Clarice Snyder
Prince Charming	Ethel Mary Oakland
Fairy Godmother	Ma-Belle
Head Waiter	Lester Scharff

Harry Kelly is in a musical show called "Oh, What a Girl," which was presented by the Shuberts at the Shubert Theatre last week. He is a very funny comedian. Therefore, the musical show he is now playing in is funny—while he is on stage. When he is not on stage, the show is not so funny. Still, the show is a much funnier one now than when it was presented out of town several months ago under the title "Oh, Uncle," it being at that time admittedly lacking in the essentials that go to make musical shows worth patronizing.

There is not much of a plot to speak of; but, a plot nevertheless. It's about Deacon Amos Titmouse, of Cemetery Corners, whose nephew, a college student, is bent on marrying an actress. So the deacon, who is against the match, comes to New York in an effort to frustrate it. Here he meets the girl, likes her himself, likes her friends, likes the wild women he meets, and, best of all, imbibes and likes the liquor that he gets while here. All of which is the excuse for the book and lyrics, written by Edgar Smith and Edward Clark.

The score is more than passingly tuneful and reaches a very high level of melodiousness in the operatic travesty number at the end of the first act. Here the composers did a splendid paraphrase of the famous "We Won't Go Home Until Morning" song, which helped the piece considerably. "Oh, What a Girl" and "Dainty Little Girl," are the song numbers that proved most popular.

Frank Fay, when he worked with Elizabeth Moffat, was not as effective as when he worked alone. This is through no fault of Miss Moffat's, but because of the rather poor material written for their joint use in the show. Lew Cooper, as a colored valet, was funny, but he should be given more to do. Sam Ash, who has a very agreeable tenor voice, gave a good musical account of himself as the nephew of the deacon. Hazel Kirke as an operatic diva and Nancy Fair as a country girl, respectively sang and danced in a manner that brought them appreciative applause.

Clarice Snyder and Ethel Mary Oakland, both children, as Prince Charming and Cinderella, came in for a great deal of applause with their delightful dance. There was a great deal of dancing throughout, and the shimmy was not lacking from this show. Others who were important in contributing to the rollicking nonsense of "Oh, What a Girl" are Ma-Belle, Renee Adoree, Lewis Sloden and Veronica Marquise.

TAX SWIMMING POOL ADMISSIONS

A ten per cent tax on all admission to swimming pools, working just as does the theatre admission tax, will be imposed hereafter, it was last week announced by a Government inspector, who was visiting the beach resorts.

ZEIGFELD SIGNS ROCK AND WHITE

Billy Rock and Frances White, the singing and dancing team that has made such a hit on the other side, has been reengaged for the Zeigfeld Follies and Midnight Review. They are on their way home from England now.

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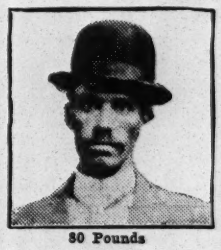
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THE IRISH PIANIST—IN VAUDEVILLE

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IN VAUDEVILLE

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FROM OVER THERE
On the Loew Time—Thanks to Geo. Sofianaki

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Now Doing New Act—"COLD COFFEE"
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JACK GARDNER
In Pictures for the Summer

MARION and BILLY
VAUDEVILLE'S YOUNGEST TEAM
Singing, Dancing and Talking—In Vaudeville

LOOK US OVER
JOHN & NELLIE OLMS
The Watch Wizards
IN VAUDEVILLE

ADA GUNTHER
The Little Magnet in Vaudeville

THE ORIGINAL
3 -- WHITE KUHNS -- 3
A Breeze From the West
MARTIN SAMPTER, Rep.

EARL RICKARD
DIRECTION OF C. B. MADDOCK JUST PERSONALITY

DEATHS

OSCAR HAMMERSTEIN, theatrical producer, grand opera impresario, builder, inventor, editor of a tobacco trade journal, and genius, is dead. He died at the Lenox Hill Hospital last Friday night as the result of diabetes and a complication of diseases. Six days before his death he had been removed to the hospital from his home, 949 West End Avenue, and, on Tuesday of last week, lapsed into a coma from which he never recovered. He was seventy-two years old.

Besides his widow, who was his second wife, Mr. Hammerstein is survived by his son, Arthur, and two daughters, Mrs. Stella Hammerstein Keating and Mrs. Rosa Hammerstein Tostivan. The body was removed from the hospital to the Campbell Funeral Church, where it lay in state until Monday of this week. He was buried in a new plot purchased in Woodlawn Cemetery by the Hammerstein family.

Oscar Hammerstein was one of the most many-sided, versatile and altogether unique personalities that ever shone in the theatrical firmament in this country during the last thirty-five years. He was born in Berlin in 1847 and came to New York in 1863, having run away from home because his father reprimanded him for some trifling offense.

He began his career here by working in a Pearl Street cigar factory as an apprentice for $2 a week. He invented and patented many labor-saving devices for the manufacture of cigars which brought him a fortune, and, up to the time of his death, he was engaged in improving several other inventions. He founded and edited the United States Tobacco Journal, was a musician who played several different instruments, and, besides writing several farces and one-act plays he also wrote several musical plays.

After building a row of houses in Harlem, he being among the first builders to venture north of 125th Street, Mr. Hammerstein built the Harlem Opera House in 1880. Later, he built the Columbus Theatre on East 125th Street, it now being known as Proctor's. Then he built the first Manhattan Opera House, which afterwards became Koster and Bial's Music Hall; the Olympic and Lyric theatres which are now the New York and Criterion theatres; the Victoria, now the Rialto Theatre; the Republic Theatre, around the corner on West Forty-second Street, the Harris Theatre on the same street, and then his famous Manhattan Opera House on West Thirty-fourth Street, between Eighth and Ninth avenues.

In the latter house he began his first season of grand opera in December, 1906, and continued presenting it in competition with the Metropolitan each season until 1910, when he was bought out for $1,200,000 by the Metropolitan company. Under the terms of the contract he and his son Arthur were forbidden to present opera of any kind in the important cities of the United States for a period of ten years. This prohibitory period would have lapsed next January and the erstwhile impresario had announced that he intended to resume his operatic activities. He had continued to retain ownership of the Manhattan Opera House which is under lease at present to Morris Gest for that purpose. The opera house Hammerstein built in Philadelphia he turned over to the Metropolitan Opera Company in 1910.

Then he built the Lexington Opera House, where he intended to present grand opera in English, but was prevented from doing so by a Supreme Court restraining order obtained by the Metropolitan Opera Company. Subsequently, he lost the house through foreclosure proceedings.

He also built an opera house in London, where he presented grand opera for one season. But the venture proved unsuccessful.

BERTHA M. WAYNE, after an illness of long duration, died at the Hamden Hospital, Springfield, Massachusetts, last week. Mrs. N. J. Whittemore, her mother, survives her.

HARRY A. LEE died last week at his home in the Santa Rita Apartments, Atlantic City. He was 68 years of age. Born in San Francisco in 1851, he embarked on his theatrical career when young. In 1875, he became manager for the late William F. Cody, better known as Buffalo Bill, and Nat Saulsbury. He had been booking agent for Klaw and Erlanger and manager for Joseph Jefferson and William Florence. He had been vice-president of the Boardwalk Merchants Association of Atlantic City and the Rotary Club. He was a member of the Friars and Green Room Clubs of New York.

FRED T. HODGSON, father of Fred A. Hodgson, former manager of the Orrefe Circus in Mexico, and of other theatrical enterprises and road shows, died July 15, at Collingswood, Ont., Canada, and was buried in All Saints Church Cemetery in that city, July 17. The deceased was the author of forty-three books. He was 89 years of age.

HARRY SHEPPELL, well known burlesquer, died at the Metropolitan Hospital last Tuesday, July 29, at 5.30 A. M., from an attack of pneumonia. He was sick only three days. He leaves a wife and two children. He was buried from his home in Newark Friday morning. Funeral services were held at the Newark Lodge of Elks, Thursday evening.

Sheppell was with the "World Beaters" on the American Burlesque Circuit last season and has been a featured comedian in burlesque for a number of years. He was playing vaudeville with George Clark at the time he was taken ill.

RICHARD EPSTEIN, pianist who, for many seasons has been a member of the El Strucco Trio and had been famous as a music teacher, died last week at the Lenox Hill Hospital, New York. He was born in Austria fifty years ago and had gained a continental reputation prior to coming to this country five years ago. He was buried on Monday from the Campbell Funeral Church.

MRS. E. A. ERBERLE, seventy-eight years of age, who, for many years, had been the leading woman for some of Broadway's biggest stars, died last week at her home in Chatham, N. Y. She was well known as "Aunt March," which role she created in 1912 for Wm. A. Brady's production of "Little Women." Funeral services were held yesterday and the body interred next to her husband in Red Hook, N. Y. She is survived by one son and one daughter.

MARY HARTLEY, forty years old, an actress, was found dead in bed in a rooming house at 329 West 29th Street on Monday afternoon, as a result of gas poisoning. The police, when called in, found a gas tube in the woman's mouth.

The woman left a note to N. K. Lewis, of St. Johns, Canada, who, the police say, is her husband and a theatrical manager at that place. The note requested him, provided it would not take too much of her insurance money, to have her body cremated. She said that taking her life was inevitable. The note was signed "Maude."

The police were unable to get any further information at the rooming house outside of the fact that the dear woman had a daughter, Ethel Lewis, fourteen years old, living at 159 West 66th Street and a son living in Canada. The body was taken to the morgue.

WILLIAMSPORT HOUSE CHANGES

WILLIAMSPORT, Pa., Aug. 2.—The Majestic Theatre, this city, has announced a new policy for next season. The house which, up to recently, had been a vaudeville house, undertook to cater to the dramatically inclined element of the city by handling the shows that had been booked for the Lycoming Opera House, after it burned down.

Now, Manager Bubb, of the Majestic, says that he will remodel his house, enlarge it and book legitimate attractions there, provided the people of the city desire it. Should they not support the change in policy, the theatre will revert to its old basis.

VATICAN CHOIRS GET CONTRACTS

More than twenty-five concerts have been booked to date for the forthcoming tour of the Vatican Choirs and singers from the Roman Basilicas, and in each case the expense of bringing the organization has been guaranteed by the local interests promoting concerts in their respective cities. The concerts will be distributed among Baltimore, Philadelphia, Chicago, St. Louis, Cleveland, Columbus (Ohio), Dayton, Indianapolis, St. Paul, Minneapolis, Des Moines, Omaha, Kansas City, Seattle, Portland (Ore.), San Francisco, Oakland, Los Angeles, Montreal, Ottawa and Toronto.

The guarantee in each instance is that the choir's share shall not be less than $10,000.

FAN SAN
(This is not a Face Powder)

CHAS. GERARD
One Arm Piano Novelty
Direction—ABE FEINBERG

MOTION PICTURES

GOLDWYN ACTS TO HEAD OFF F. P.-L. CO.

GETS SHUBERT PLAYS, HOUSES

Following almost on the heels of the Famous Players-Lasky Corporation's absorption of the B. S. Moss string of theatres, came the announcement last week that the Goldwyn Company had negotiated an alliance with the Shuberts, A. H. Woods, the Selwyns and Frank J. Godsol, representing theatrical interests, and several other individuals representing banking and commercial interests. In addition, the Goldwyn company increased its capitalization from $3,000,000 to $20,000,000.

Ostensibly, the alliance of the Goldwyn company with the theatrical interests is for the purpose of insuring to the film company the motion picture producing rights to the many spoken plays produced by the theatrical group. For the plays produced on the speaking stage, even though they very often prove failures as such, are becoming more and more valuable as film vehicles. However, those who are familiar with the situation, declare that the affiliation with the Shuberts, Woods, Selwyns and Godsol puts the Goldwyn company in a position to control the vast number of theatres throughout the land now controlled by the theatrical personnel mentioned.

The Goldwyn company now plans to produce motion pictures on a scale that will equal, if not surpass, the plans of the financially formidable Famous Players-Lasky Company, whose stock is selling on the New York Stock Exchange at $115 a share, having reached that figure from $30 in a comparatively short space of time, and which is reported to have behind it the financial backing of the DuPont millions. The latter film company, besides acquiring control of groups of theatres in several parts of the globe, recently acquired the motion picture rights to the plays owned by Charles Frohman, Inc., which were about 2,000 in number, and include many of the foremost dramatic successes of the last twenty-five years.

And it being a well known fact that it is becoming more and more difficult for film companies to obtain scenarios that will lend themselves to successful film productions, it becomes apparent what a valuable asset it is for film companies to control the rights to plays that have been produced in the theatre. The Shuberts, the Selwyns, and especially Woods, have produced some of the most successful plays of the last ten years.

However, the theatres controlled by the Shuberts, the Selwyns and Woods, and the fact that the Goldwyn company is now in a position to make use of these houses, during the Summer lay-off in the regular dramatic season, at least, for the exhibition of its film feature, is an element that carries with it obvious significance. Here is the Shubert array of theatres, controlled or booked by Lee and J. J. Shubert, in New York City, that could be so used:

Astor, Nora Bayes, Maxine Elliott's, Central, Bijou, Booth, Princess, Plymouth, Forty-eighth Street, Morosco, Selwyn, Hudson, Vanderbilt, Harris, Eltinge, Longacre, Fulton, Manhattan Opera House, Century, Park, Belmont, Riviera, Broadhurst, Winter Garden, Lyric, Forty-fourth Street, Republic, Thirty-ninth Street, Playhouse.

Two new theatres on Forty-second street, to be known as Times Square and Forty-Second Street.

Brooklyn.

Majestic Theatre, Teller's Shubert.

Bronx.

Bronx Opera House.

The following are out-of-town Shubert theatres that could be so used:

Boston.

Opera House, Shubert-Majestic, Shubert-Wilbur, Shubert-Plymouth, Park Square.

Philadelphia.

Shubert Chestnut Street Opera House, Shubert-Lyric, Shubert-Adelphi.

Washington.

Shubert-Belasco, Shubert-Garrick, Poli's.

Pittsburgh.

Alvin, Shubert-Pitt.

Providence.

Shubert-Majestic, Opera House.

Cleveland.

Colonial, New Theatre.

Detroit.

Opera House on Campus, Garrick.

St. Louis.

Shubert-Jefferson, Shubert-Garrick.

Chicago.

Shubert-Garrick, Studebaker, Princess, La Salle, Wood's.

New Haven—Shubert.
Hartford—Parsons'.
Springfield—Court Square.
Albany—New Theatre.
Schenectady—Van Curler Opera House.
Syracuse—Weiting Opera House.
Rochester—Lyceum.
Montreal—His Majesty's Theatre.
Toronto—Royal-Alexandra.
Buffalo—Teck.
Milwaukee—Davidson.
Minneapolis—Metropolitan Opera House.
St. Paul—Metropolitan Opera House.
Omaha—Boyd's.
Kansas City—Shubert.
Cincinnati—Lyric.
Indianapolis—Shubert-Murat.
Columbus—Hartman.
Toledo—Auditorium.
Dayton—New Victory.
New Orleans—New Theatre.
San Francisco—Curran.
Los Angeles—New Theatre.
Salt Lake City—Salt Lake Theatre.
Denver—Broadway Theatre.
Portland—Heilig.
Newark—Broad Street.
Wilmington—Playhouse.
Baltimore—Auditorium.

Interest also attaches to the personnel that now comprises the directorate of the Goldwyn company. These are Samuel Goldwyn, president; chairman of the executive committee, Frank J. Godsol; vice-presidents, Frank J. Godsol, Morits Hilder, Lee Shubert, Edgar Selwyn, Abraham Lehr; treasurer, P. W. Haberman; secretary, Gabriel L. Hess. Directors: Samuel Goldwyn, F. J. Godsol, Moritz Hilder, Lee Shubert, A. H. Woods, Edgar Selwyn, Henry Ittleson, Jacob Hilder, Harmon August, P. W. Haberman and Gabriel L. Hess.

These men represent enough capital to float almost any sort of motion picture or theatrical project. Eliminating Goldwyn, the Shuberts, Woods and the Selwyns, there is Frank J. Godsol, the Franco-American automobile agent, whose wealth is variously estimated as at least $10,000,000, and who is reported to be behind the Shuberts in many of their theatrical enterprises; he, it is said, having furnished the Shuberts the money with which they bought out the Cox interests. The two Hilders are reported to be of the firm of Samstag and Hilder Brothers, millionaire manufacturers and distributors of novelties. It is said that they have invested several millions of dollars in motion picture and other enterprises other than their own business.

William Klein, attorney for the Shuberts, recently returned from the Coast, where he looked over the Goldwyn Studios and made other investigations relating to the Goldwyn deal, which was pending at the time. At the closing of the deal he also represented Frank J. Godsol.

U. S. TO STOP ENDORSING FILMS

PRIVILEGE HAS BEEN ABUSED

WASHINGTON, D. C., Aug. 3.—The Public Health Service will not indorse any more film productions, as the result of the commercialization by several concerns of the Government's approval.

Realizing the great box office value of "Health" pictures, because of the great sex appeal possessed, concerns have rushed pell-mell into the production of such pictures, taking advantage of the support of the Health Bureau to further their pecuniary interests. The submitting of pictures for approval has been done purely to take advantage of the indorsement.

Another matter that had great bearing on the decision of the United States Health body was the fight over "Fit to Win." In New York License Commissioner Gilchrist withdrew the licenses of houses which showed the production. The matter came up in various courts, and after many legal battles, permission to exhibit it was finally withdrawn. The government body which approved the production was implicated and the matter was a source of almost endless trouble.

Dr. Claude C. Pierce, an official of the Public Health Service, explained that withdrawal of indorsement of sex films does not mean that the Government does not consider the motion picture a valuable means of spreading sex education. The bureau can not, however, allow its backing to be used to further private interests.

The ruling means that such pictures as "Open Your Eyes," which recently closed at the Central, "Fit to Win," "The End of the Road" and others, will no longer have the support of the government to stand on. In the "Fit to Win" case, the backing of the federal health body was the main factor in the defense and the stone wall on which the exhibitors stood in defending themselves.

TAKE OVER BOSTON HOUSE

BOSTON, Aug. 4.—The Park Theatre here has been secured by the firm which now operates the Beacon, Modern and Shawmut theatres here, with the intention of introducing a long run policy into it, something new here. It is planned to open it under the new plan on Labor Day with "The Miracle Man," the feature, booked for a run of four weeks. Exclusive productions will be shown for runs of two, three and four weeks. The house will be generally improved, an orchestra of twenty pieces being added.

CHAPLIN SIGNS PRODIGY

LOS ANGELES, Cal., Aug. 2.—Charlie Chaplin has taken under his care a child prodigy, in the person of Jack Coogan, Jr., four-year-old son of Jack Coogan, of vaudeville fame. Coogan senior is working with Fatty Arbuckle, while his son will be working with Chaplin, for a year.

FRANK KEENAN CANCELS DATES

SAN FRANCISCO, Cal., Aug. 4.—Frank Keenan, who has been conducting a campaign for the moving of motion picture studios to San Francisco, has cancelled all dates for the future, due to an attack of ptomaine poisoning.

"FALL OF BABYLON" CLOSING

D. W. Griffiths' "The Fall of Babylon" is to make way for "The Hearts of the World," into which several new scenes have been written and which comes into the George M. Cohen Theatre as the third of the Griffith repertoire.

EILEEN PERCY MARRIED

LOS ANGELES, Cal., Aug. 1.—Aileen Percy was recently married secretly to Ulrich Donn Busch, grand-nephew of the late Adolphus Busch, of St. Louis, Mo. This fact was disclosed yesterday.

The bride was a chorus girl in the Cocoanut Grove, New York, three years ago and had a minor role in "The Man Who Came Back," as well as playing beginner's parts in films during the mornings, all during the same period.

OVERHAUL MOSS HOUSES

Five of the Moss houses in New York are being renovated and redecorated prior to their opening under Famous Players management. Two new ones are being built which will also go under the same direction. Those closed are The Jefferson, Hamilton, Regent, Flatbush and Prospect. The two new ones are to be at One Hundred and Eighty-first street and Broadway and One Hundred and Sixty-first street and Westchester avenue.

HARRY HOUDINI BACK

Harry Houdini returned from California last week, after making a feature for the Famous Players-Lasky Company. The new picture is a serial thriller, the feature of which is the feats of Houdini, who escapes from numerous devices made to hold him. He started the picture shortly after he had finished work on "The Master Mystery," which was his first.

TWO COMPANIES COMBINE

Pioneer Pictures Corporation has combined with "The Greater Stars Corporation" of Chicago, by which the latter acquires the rights of Wisconsin, Indiana and Illinois for all Pioneer Productions to be manufactured, acquired or released by them.

F-P-L STOCK OVERSUBSCRIBED

The 25,000 shares of stock, preferred, that were offered to stockholders of The Famous Players-Lasky Co., have been oversubscribed, according to Dominick and Dominick, who handled the issue.

F. P. L. BUYS "ROUND UP"

Famous Players-Lasky has purchased "The Round-Up" from Edward Day. It was originally a vaudeville sketch, but was elaborated into a full-fledged drama.

KARGER TAKES CONTROL

Maxwell Karger has assumed complete control of all departments of Screen Classics Incorporated, and will personally supervise all details of production.

ROWLAND BUYS PLAYS

Richard A. Rowland, president of Metro, now in Europe, cabled last week saying that he had acquired several new foreign plays. No names were mentioned.

SELECT GETS HERBERT BRENNON

Herbert Brennon, the director, has been signed by Select Pictures to direct one of their stars. He is at present in Italy directing Marie Doro.

REID SIGNS NEW CONTRACT

Wallace Reid has signed a new five-year contract with Paramount by which he receives a salary that graduates upward on a sliding scale.

LOEW BOOKS BUSHMAN FEATURE

Marcus Loew has booked the first Vitagraph Bushman-Bayne production, "Daring Hearts," into his entire chain of houses.

FIRST UNITED-FAIRBANKS NAMED

"His Majesty the American" is the title of the first Douglas Fairbanks, United Artist Picture.

ACTORS AND MANAGERS HOLD CONFERENCE

(*Continued from pages 3 and 8*)

United States Attorney General George W. Wickersham. This message carried good wishes for the success of the organization in its fight for a fair and equitable standard contract. He then read a communication from Fred Lowenthal, telling him of the meeting which was to be held in Chicago last Sunday night. Then a message was read from Milton Sills, who said that the motion picture actors in California were with the Equity in their battle with the managers and would give any assistance requested.

Mr. Wilson then launched into his speech, which consumed sixteen minutes. He said that it was the first session of the Associated Actors and Actresses of America. He said the issue was whether the actor should work eight performances a week or be compelled to work on the Sabbath also. He said the actor does not desire to work on Sunday, not because he is religious, but because he is entitled to a day of rest. But, should there be a popular movement and demand for Sunday shows and should their presentation be legalized, the actor would gladly appear. But he desires to be paid extra for his services at these performances.

"The managers do not want to pay, and that is the line of demarkation between him and us," he said.

He then told about the Century Theatre strike, said it was only a preliminary skirmish and that all of the members acted as Heroes and Heroines and that they must continue to do so at the call of the Association, or they will not know where they stand. He said many a pleasant day will be afforded the managers by the association. He said that it was an undisputable fact that the managers had resolved at all hazards to disrupt the Equity and that they would succeed unless the members of the organization stuck together and prevented it. Continuing, Wilson said:

"You have Victory in the palm of your hands, if you only remain loyal. Be just as loyal as the musicians and stage hands are. Do not keep us here as we have been for the past six years, unless you intend to stand by us. You have the power to help the Association, so do it.

"Fair play is what we want and if you do not intend sticking, get out now, as we do not want you to betray us at the last minute. This is a grand opportunity and if you pause it will take ten years to do again what you might do in one second by deserting the cause at a crucial moment.

"If you do not help you will get the same old pink contract with the same old pink disagreeable conditions under which you have suffered. If you permit them to put it over on you, you will deserve all you get. Rise up and protest, as this right belongs to you as actors.

"We will welcome the managers if they only play fair and treat you with respect and consideration.

"Can you imagine the old fashioned intelligence and foolish arrogance of the managers in daring to refuse to recognize the efforts of ex-President Taft and ex-Justice Hughes' efforts to act as arbitrators in this matter. They call them intruders. How dare they refuse to arbitrate and insult such great public men who offered their services in this matter. This has caused the newspapers to editorialize upon the situation and uphold our cause.

"How honored these men would feel to sit down on an intelligent plane with Jake and Lee, Abe and Sam, and others. How long are you going to stand for this?

"The managers have never been your friends. God preserve the actor from his friends, if they are.

"Be whole hearted and give your efforts toward this cause without reserve. Be soldiers and follow the flag. Whatever inconveniences and losses you may suffer now it will all come back to you if you will follow the flag."

Charles E. Stevenson was then introduced, and asked to read the resolutions which had been prepared. These were finally adopted by a unanimous vote, after several of the speakers had discoursed on their benefits and advantages to the organization and the actor. They were as follows:

Whereas, after friendly negotiation, the differences of opinion betewen the several labor bodies representing the actors and actresses of America have been adjusted, and an international body, the Associated Actors and Artistes of America, in affiliation with the American Federation of Labor, has been formed.

Now therefore be it resolved, That the representatives and members of the several branches here represented do hereby pledge devotion, service and sacrifice to the cause of the actor and guarantee the loyalty of its members to the American Federation of Labor; and be it further

Resolved, That we pledge ourselves to confer upon our respective councils authority to make and enforce such rules controlling and governing the action of individual members of the several branches to give 100 per cent. force and effect to the above resolution.

It appearing that the efforts of the Actors Equity Association, which for six years has courteously and persistently worked for the amelioration of conditions of the actor, are being impeded by the refusal of the Producing Managers' Association to deal with it;

And it further appearing that the said Actors' Equity Association has exhausted every honorable means to have any disputed points arbitrated, and that the real intent of the Producing Managers' Association is to disrupt and, if possible, destroy the Actors' Equity Association and thus withdraw from the actor the right of collective bargaining, recognised as a right of labor by the President of the United States in April, 1918;

And whereas, for the Producing Managers' Association to succeed on this issue would be detrimental to all actors and actresses;

Now therefore be it resolved, That the members present pledge themselves to confer upon their respective councils the right to give authority to the International Board of Associated Actors and Artistes of America to formulate such plans and make such agreements with other organized labor bodies in the amusement world as will lead to co-operative action among all such bodies.

Grant Stewart was the first to be called upon to speak in favor of the resolution. He said, in part:

"The managers have deliberately forced this war on the Actors' Equity Association with the sole intent to destroy the organization. They are bonded to enforce the rules of their association. And one of the first things, apparently, that they will do will be to issue an order that no lead can receive a salary of, say, more than $150 a week. They will do this if they win, but they cannot. We may lose, but we can win, and I beg you to indorse this resolution with heart and soul."

Frank Gillmore, who was the next to discourse on the advantages of the resolution, took seven minutes to make his plea. He opened his speceh by saying the New York newspapers were kind enough to give the actors a fair deal. He was, however, annoyed by a statement printed in one of the papers to the effect that resignations were pouring into the offices of the equity.

"I am ready to go before a notary public and swear by the books," he declared. During May and June there were only twelve resignations, and to offset the resignations, 229 new members. During July—and I didn't close the books until 9 o'clock last night—there were six resignations from the 'Chu Chin Chow' company to the Equity Association. Four members of that company quit rehearsals because the management would not grant Equity contracts. And during this last July there were ninety-seven new members enrolled by the Equity.

"For the month of July, 1918, there were fifteen resignations to the association and seventy-one new members."

It is claimed the total membership of the Actors' Equity Association is upwards of 4,000.

"Although we are late getting into labor," continued Mr. Gillmore, "we intend to be one of the best organizations that ever went into that body. We may have stumbled in the past, but we are going straight from now on. Didn't we show it in our work for the Liberty bond drives? We are going to prove ourselves, and I believe we will receive all that labor has to give us.

"We are going to ask those individuals who now have contracts to prove themselves."

Hugh Frayne, State organizer of the American Federation of Labor, was the next speaker. His address was almost entirely a plea for the principles of arbitration in all disputes between employees and and employer. He expressed the greetings of his organization to the new members, and began by expressing his regret there should be any cause for disagreement between actors and managers.

"I unhesitatingly endorse every word contained in the resolution offered here," he stated. "I extend to you the full sympathy and support of the American Federation of Labor that justice and right may obtain. This controversy will be honorably settled to the satisfaction of all concerned.

"The President of this United States has laid down the national principle during the war, that whether you work with your hands or with your head, you are entitled to organize and to collective bargaining with employers.

"The idea that actors and actresses by joining organized labor must associate with bricklayers and hodcarriers and plumbers is stated by your enemies for a purpose. You are here because you could not gain the common recognition that is due and accorded to hodcarriers, bricklayers and plumbers," said Mr. Frayne.

The applause was deafening.

"No, you will not be contaminated by the hodcarrier, bricklayer and the plumber. If it becomes necessary for all the hodcarriers, bricklayers and plumbers to withdraw their patronage from the theatres they will do it.

"Your demands are rightful, not only to labor, but to every fair minded person in America to obtain that which is rightfully yours. We will give you our aid and assistance. But it is up to you to go through suffering conditions or unite and demand a change of conditions.

"I see a new page and day for your profession, for, up to this time, on account of dignity, you did not affiliate with labor.

"But actors must eat. They are not different than anyone else."

These remarks brought a roar of applause.

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